

Samoan Dance Genres and Other Related
Subjects

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by
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INDEX

Page numbers

Section One:

Introduction	1 - 2
Material Contained in Paper	2 - 3
Research	3 - 4
Sources	4 - 6

Section Two:

Brief History	6 - 9
American Samoa	9 - 13
Western Samoa	13 - 16
The Samoan Way of Life	16 - 19
Samoans in Hawaii	19

Section Three:

Historical Accounts of Samoan Dance	19 - 22
Samoan Dance Introduction	22 - 26
Figures of Significance:	
The Taupou	26 - 28
Manaia	28 - 29
Fa'auma	29 - 30
Dance Genres	
Entrance Dance	30 - 32
Ma'ulu'ulu	32 - 33
Sasa	33 - 36
Fa'ataupati/Siva A Tama	36 - 37
Sake	37 - 39
Knife/Fire Dance	39 - 40
Tavaluga	40 - 42
Musical Instruments	43 - 45
Dance Accessories	46

Section Four:

Programs for SSAP, 1981-1982	47 - 50
Samoa School Assistance Program	51 - 57
Youth Groups	57
Church Groups	57
Prime Time	58
Flag Day	58 - 59
Weddings/Parties	59 - 60
Visiting Groups	60 - 62
Waikiki	62 - 69
Polynesian Cultural Center	69 - 72

Section Five:

Conclusion	72 - 75
Pictures	76 - 110
Appendix	112 - 118
Foot Notes	119 - 120
Bibliography	121 - 125

SECTION ONE

Introduction:

This paper is for people who know little about Samoa and its dance forms. Its aim is to give my current perspective on Samoan dance and the culture from which it grew. Two years ago, in 1980, when I first entered the graduate program in Pacific Island Studies I knew that I had interests in Pacific Island dance forms. My main pursuit was to physically learn Polynesian dances, to learn to perform them, but also to learn their cultural function. My experience with Hawaiian and Tongan dance has been physically exciting; the dances help me to have a greater understanding of the concepts which govern a particular culture. I frequently feel more can be learned by both doing and observing rather than simply doing one or the other.

I did hope to study a specific Pacific area whose dance culture had been unexplored. I would go to this area for the duration of two years, in which time I would concentrate on documenting form and function; through a movement notation system, film, video, photography and personal interaction. The object was to immerse myself into the culture and research dance. I would give an emic (as the culture sees it) , rather than an etic (as the observer sees it) viewpoint .

I felt that a necessary tool for this project was to learn the language of the group to be studied. It would also be helpful to learn some of the dance styles of the group to be researched

prior to leaving Hawaii. As I narrowed down possible areas, I came up with two possibilities, the Trobriand Islanders of Melanesia and the Samoans of Polynesia.

By the end of my first semester I decided that Samoa would be what I would study. Little work had been done on Samoan dance; in addition, I could learn the language from Indo-Pacific language instructor John Mayer at the University of Hawaii. Most important a large Samoan community lives in Hawaii; they could give me cultural exposure, and teach me Samoan dance forms.

I had no success in locating funds to actually study dance in Samoa; however I learned very much from the Samoan community here in Hawaii. In this paper I would like to share my data, with hope that someone in the future might be able to take off where this data ends.

Material Contained in Paper:

Since I did not do field work in Samoa, and since Samoan dance is not taught in a formal school situation, such as the Hawaiian Hula Halau, I am presenting mostly an etic-as an observer sees it-viewpoint. However, I did participate in certain dance activities which gave me some emic insight-as the culture sees it-forms of participation which contributed to the etic viewpoint. Since an important part of dance is its visual form, I have included photographs. Photos can be helpful for recording certain captured movements of dance. When reading about the physical movement patterns, the reader may find it helpful to

read the descriptions more than once. When they applied, I have used Western Balletic terminology. I hope to give the reader a clear picture of Samoan dance in Samoa as well as in Hawaii, where this field work and research has been done.

Research:

Historically, most anthropologists, ethnologists, and later ethnomusicologists do not include in-depth descriptions of indigenous dance forms in their documentation of a culture. Usually, if dance does come into their data collection, it is just mentioned. We are rarely given details. Often the documentation is the result of persons who are not primarily interested in the dance culture. Therefore, they also are not sensitive to how the culture views dance. Their viewpoint is often their interpretation. This is true of the descriptions I have found of Samoan dance.

My research involved four major sources. First I examined the small amount of existing documentation on Samoan dance. Second, I learned the language and found this to be very helpful during my research. Third, I talked to people who had knowledge of Samoan dance; such as people in the Samoan community, members of the Fealofani Samoan Club, participants in the Samoan School Assistance Program, and non-Samoans who have knowledge of the Samoan culture.

Fourth, and most important to me, is the opportunity I had to learn and perform Samoan dances. I have viewed a great deal

of Samoan dance performance over the last two years. I was also honored to be a judge for the last two years at the Samoan Students' Field Day at Kapiolani Park Bandstand. These experiences proved to be the most valuable. They are what give this paper its depth of view into Samoan dance, since it is this kind of research that furnished the most valid information for this paper.

Sources:

I have found certain sources extremely helpful; for example, the work of German anthropologist August Kramer in the early 1900's. Kramer was one of the first anthropologists to visit Samoa, and wrote extensively on the Samoan culture, including dance. For all practical purposes, he is the historical reference for dance in this paper.

The Human Resource Area File (HRAF) , which is also a valuable resource, surveys much of the existing literature on culturally related subjects worldwide. The subjects are listed and separated so that the researcher can refer to their interest area quickly and specifically.

Knowing Samoan was an asset, since some of the data, like song and movement description, are often written in Samoan. I would like to single out John Mayer, of the Indo-Pacific language department, as an irreplaceable resource for anyone interested in the Samoan culture. I would also like to recognize Mr. "Filo" Foster, former director of the Samoan School Assistance Program, as a source. Thanks to contact with him I got involved



PICTURE THREE

Mrs. Taimi Fonoimoana, 86, did a Samoan slap dance.

Note: This is an example of poor documentation. As recent as 1973, this woman was documented as doing a Samoan slap dance. By the end of this paper it will be clear that women do not dance slap dances. Slap dances are a male form. This woman is dressed in the traditional costume of a Taupou (village chieftess), and is dancing a Taualuga. This is evident from the fact that she is dressed as a Taupou and is a single female figure dancing, as a member of the opposite sex (aiuli) dances around her.

with people in the Hawaii Samoan dance community and was given the opportunity to be a judge at the Samoan Students' Field Day.

I personally have observed and interacted with many different groups of Samoans over the past two years. Some of these are The American Samoan Arts Council Choir, Samoan Students' Field Day groups, and Polynesian Cultural Center dancers. In addition, I learned and performed Samoan dances and songs at Chaminade's International Day on November 21, 1981. Through these experiences I met contacts who supplied information for this paper.

I documented these experiences through photography, film and video. Much was obtained through studying this form of data. Visual resources are irreplaceable when dealing with dance because of its ever changing form. Even though the same dance is performed repeatedly, it will differ due to many factors, such as, time, space, and the particular dancer who is dancing. Dance is momentary, always evolving; therefore, it cannot be performed exactly the same way again. This is one of the most fascinating aspects of dance.

SECTION TWO

Brief History:

There is quite a bit written on the subject of Samoan history. Therefore, this synopsis will be condensed. Culturally and socially Samoa is linked to the other islands of the Polynesian triangle, specifically Tonga to the south and Fiji to the southwest. Samoans originally had no written language; their earliest

history was transmitted orally through folklore and recitals of geneologies. Near 100 A.D., the mythology, substantiated by legends, indicated the hereditary supreme figurehead of the islands was the Tui Manu'a, who then lived on the island of Ta'u (in what is now American Samoa).

Around 1200 A.D., the Tongans began a series of invasions. These resulted in 200 years of Tongan rule by five successive kings. At this time powerful Samoan families also fought among themselves. However, the Manu'a group remained apolitical. After much war the Tongans were driven from Samoa.

On June 13, 1772, Samoa was discovered by an European explorer, the Dutch mercantile explorer Commodore Jacob Roggeveen, while sailing across the Pacific. At first he anchored off Ta'u, but did not go ashore. Instead his party went on to anchor in between Olosega and Ofu. Here the high chief and his village chieftess (Taupou) came to visit him on his boat. Greetings were exchanged and it was a half century before Manu'a was visited again.

Four years prior to this in May of 1768, Louis Antoine DeBougainville, the French circumnavigator, traded at Manu'a, then continued sailing westward, sighting Tutuila and Upolu. This was the first sighting of these particular islands recorded by an European. Nineteen years later, the LaPerouse expedition sighted Ta'u and also did offshore trading there. They continued to the north shore of Tutuila where they anchored. Here Europeans landed on Samoan soil for the first time on December 10, 1787.

LaPerouse made the mistake of causing a native to suffer for stealing and this resulted in an estimated 1,000 Samoans stoning to death a French watering party. Twelve of LaPerouse sailors were killed. Samoans were strong fighters, as demonstrated from the above example. When the HMS Bounty passed Upolu in 1791, they were also stoned, but eventually established better relations and landed in Tutuila. This was the last account of European explorers visiting the islands prior to the first missionary contact.

The first Christian missionaries arrived in 1839. Today most of the islanders (63%)¹ are members of the Christian Congregational Church because of these representatives of the London Missionary Society. Along with these missionaries came traders and shippers.

As Europeans arrived in Samoa, they converted the Samoans to their own ways, wiping out entire aspects of traditional culture. Although this was the case, and even though Samoans experienced strong European influences, their dance, songs, and musical forms survived much intact. This attests to the Samoan ability, possibly the Polynesian ability, to assimilate elements from a foreign culture while still maintaining traditional principles.

The earliest record of an American visit to Samoa was marked by Commodore Charles Wilkes, USN, who arrived in Pago Pago in 1839. Wilkes commanded a corps of scientists participating in an United States Exploring Expedition. Thirty years later,

the High Chief Mauga of Pago Pago made a formal agreement with the United States giving them the right to build and maintain a naval coaling station in Tutuila's deep and sheltered bay.

During the second half of the nineteenth century, Samoa experienced many native wars and rebellions. Together with contrasting interests involving the foreign powers of Germany, Britain, and the United States, the island government lost its stability. In 1899, a commission of the three powers recommended that the four islands of Western Samoa be placed under German control, the eastern islands came under American control, and that Britain withdrew all its claims in Samoa. During World War I, on August 29, 1914, Germany lost Western Samoa to New Zealand forces without any fighting. It continued as a protectorate until January 1, 1962 when Western Samoa became the first independent Polynesian nation.

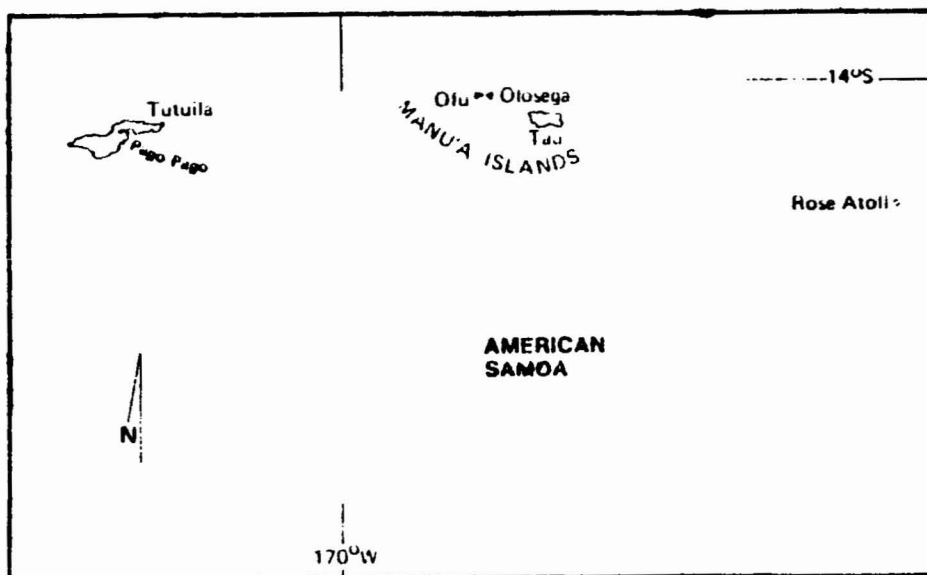
On April 17, 1900, the High Chiefs of Tutuila willingly ceded their island and Aunu'u to the United States. Four years later the Manu'a group also came under the American flag, thus creating what is known today as American Samoa. For the first fifty years of the twentieth century, American Samoa was governed through the U.S. Naval Department. This outpost proved to be strategic during World War II. By executive order, in 1951 the territory was transferred to the Interior Department and since 1978, the Governor has been elected.

American Samoa:

In 1899, when the United States obtained these seven

islands, American Samoa was administered by the U.S. Navy. However, in 1951, they, along with Guam and the Trust Territory of the Pacific (Micronesia), were placed under the jurisdiction of the Department of the Interior. This officially made American Samoa an Unincorporated Territory of the United States. Since then American Samoa has become the southern most member of the United States Pacific Island communities.

The American Samoan islands comprise a total land area of 75 square miles and are of volcanic composition. They are roughly 860 nautical miles below the equator; 14° south latitude, 170° west longitude, which places them near the International dateline. The main island of Tutuila (135 km.) lies between Hawaii and New Zealand. Tutuila is most famous for its natural deep bed harbor at Pago Pago. This is considered the biggest and safest natural anchorage in the South Pacific. For this reason it has obvious strategic value to the United States.



PACIFIC ISLANDS YEARBOOK

Aunu'u Island lies slightly southeast of Tutuila and is its closest neighbor. The Manu'a group lies 65 nautical miles east of Pago Pago, and is comprised of three islands: Ta'u, Olosega and Ofu. This group is well known as the area where anthropologist Margaret Mead did her field work on Samoan culture, specifically Samoan adolescents in the late 1920's.

The most remote islands of American Samoa are actually two small coral atolls. They are located east of Tutuila; Swains Island after W.C. Swain a New England captain, and Rose atoll. The relative isolation of Swains Island allows the fifty people living there a traditional Samoan life style. On the other hand, Rose atoll is almost completely awash: it is the only uninhabited part of American Samoa.

American Samoans are nationals of the United States. As a result, Americanization is evident in many aspects of their culture; from their use of American currency and Boy Scout parades to their blue and white police cars with English speaking police. English is the language of business, school and government.

The population of American Samoa was estimated at 30,000 in the 1977 census. Furthermore there are an estimated 50-60,000 Samoans living abroad in Hawaii, California, and other mainland and island areas. The 1979 statistics show about 4,500 Samoans (from both Samoas) living in Hawaii.²

The economy of this area reflects the economy of the United States. The solution for money problems has been to

supplement island deficits with money from U.S. federal sources. This resulted in a government bureaucracy much like the Trust Territory of the Pacific. The largest employer is the government. American Samoan government workers depend on government jobs and the life styles that accompany them. The result is a changed life style from that of traditional Samoa. Urbanization and Americanization are ever present.

The second largest employer, the American Van Camp Star Kist Fishing Cannery Company, employs a large number of Tongans and Western Samoans, since American Samoans tend to dislike this type of work. Furthermore, much of these wages are sent out of American Samoa to the home of the employees. This does not benefit the American Samoan economy.

Like the Trust Territory of the Pacific, American Samoa is trying to achieve an American standard of living. As a result some Samoans now find concern with their American future. There is difficulty in establishing successful business enterprises that take hold. For instance, since the late 1950's-early 60's, the tourism industry has been trying to establish itself in Samoa. Due to such factors as raise in fuel cost, transportation, labor, materials, and lack of popularity with tourists, this development remains unsuccessful. Virtually all capital improvement projects are handled by outside contractors and alien labor, creating another situation where the economy suffers.

The educational system is essentially a replica of the

American system. The teachers are often Americans or American trained. In 1964 a multimillion dollar educational television system was introduced, and ten years later it was considered a colossal flop. This was a prime example of the wrong type of technology being applied, which resulted in the loss of millions of American dollars.

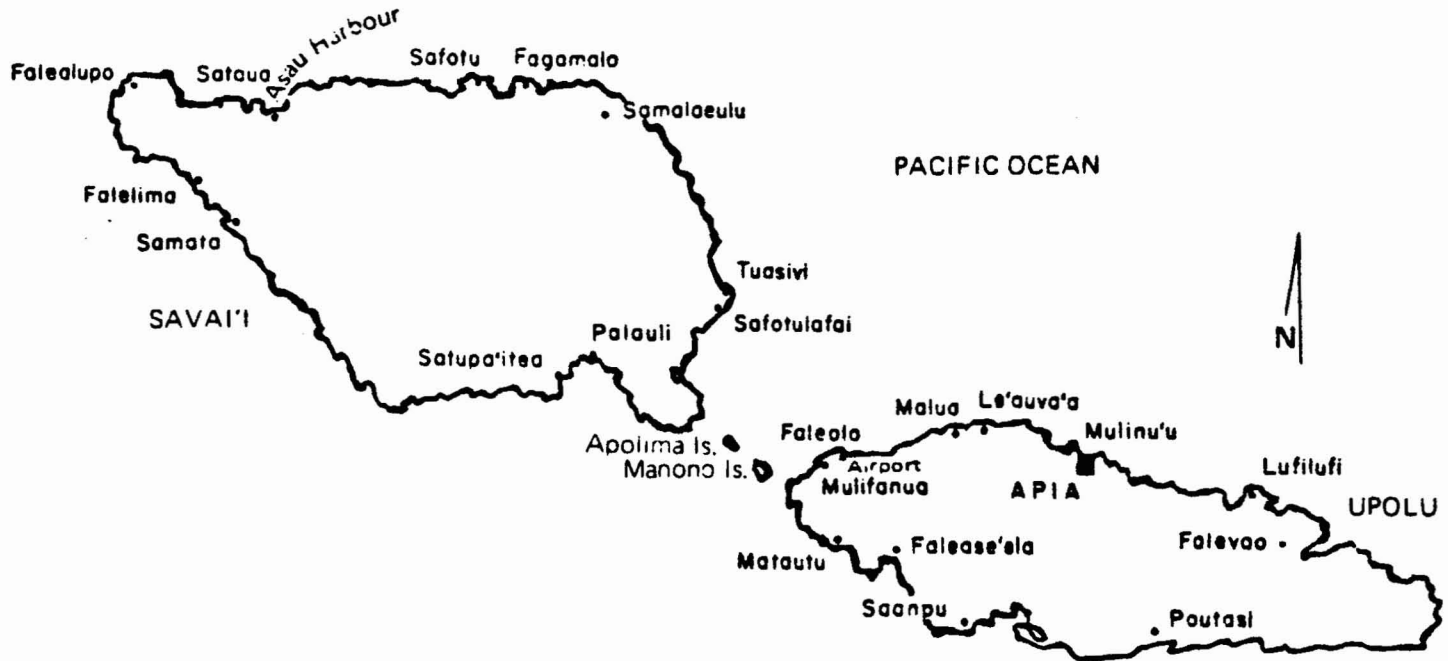
Politically, there has been a close union between the standard American system joined with some aspects of the traditional matai system. It appears that this political system will continue much as it has for the last 80 years. The strategic value of this area assures that the U.S. will maintain its power in the area.

Western Samoa:

After 40 years of struggle, Western Samoa gained its independence in 1962 and was the first independent nation in the Pacific. In many respects Western Samoa set the precedent for the other island nations which were soon to strive for their own independence.

The main problem in Western Samoa is the aspirations of its people verses realities. The nation is limited by resources, isolation and traditions. It is composed of less than 1,500 square miles with a population of about 151,000 persons. The main islands of Upolu and Savai'i are southwest of Hawaii and northwest of Auckland. Their closest neighbors are American Samoa, Tonga, Wallis and Futuna, and the Tokelaus. In between the islands of Upolu and Savai'i lie two smaller islands

WESTERN SAMOA



which are also part of Western Samoa, Apolima and Manono.

Politically, Western Samoa adopted the British system of government; they elect a Prime Minister. Yet, the matai system plays a major role in the Western Samoan society. As in American Samoa it has a vital role in the development of this country; politically, culturally and socially. In the constitution of Western Samoa provisions for following the matai tradition on such matters as voting and land rights occur.

Next to the matai, clergy have a great deal of social and political influence. According to Donald Topping, "The authoritarianism of nineteenth century Protestantism is still

intact in Samoa today, and serves in no small way along with the matai system to retard social change".³ Among the religious groups in both Samoas are the Roman Catholic, Mormon, Seventh Day Adventist and various Protestant groups.

These islands also face the problem of trying to pay for manufactured goods with the proceeds obtained from selling agricultural products. The attempt to balance exports and imports has been unsuccessful. As long as agriculture remains the only export product, economic growth of Western Samoa will remain limited. Critics argue that the matai system must change. The system must become more concerned with producing consumer products for others rather than consuming them primarily themselves. However, a money based economy is incompatible with most traditional Samoan attitudes which are strong here.

There is a possibility for fisheries. Nevertheless, Western Samoa lacks technology and funding for this project. No matter "which area of economic development the leaders of Western Samoa choose to emphasize, outside sources of cash are required, even to maintain the status quo".⁴ At this point in time, the most important incoming cash resource comes from remittances sent back from family members working in places like New Zealand and American Samoa.

The social problems affecting Western Samoa are the rise in population and decrease of job opportunities. Urban drift is evident, yet there is almost no work, except in agriculture. This is the reason islanders leave their islands to work

elsewhere. Those that remain and live traditional life styles are well taken care of. The Samoan Way (Fa'a Samoa) is still the most respected value in the society and the main governing force behind this nation.

The Samoan Way of Life:

Samoans are Polynesians. They speak Samoan, a language related to Hawaiian and other Polynesian languages. English is now commonly used throughout both Samoas for conducting business and governmental matters.

The Samoan way of life is structured around a social system of clans, or extended families (aiga) and their chiefs (matai). Thus Fa'a Samoa, the traditional "Samoan Way", remains the central force in the Samoans everyday life. The matai has authority (pule) over the traditional lands of his particular extended family. It is his duty to parcel out the land to members of his aiga as the need arises. Traditionally all foods were collectively the property of the matai who in turn redistributed them to the aiga. Today, this food system is undergoing a change since some cultivators are now allowed to keep their produce.

Every matai has a place in the village council. The council is the main governing body for each village. Today the village council is still more powerful than the Western style local governments. There are two types of titles for matai: ali'i for a high chief's title and tulāfale for a

talking chief. Titles range in importance; each title ranking and history is contained in the fa'alupega, a spoken history and genealogy of titles in each particular district. The fa'alupega are recited at special occasions of significance such as Royal 'Ava ceremonies.

The four highest ranking titles in Samoa are known as the tama aiga. They are the Malietoa, Tupua Tamasese, Mata'afa and Tuimaleli'fono. Each aiga decides on its matai usually through group discussion and consensus. Matais are males, as are members of the council. Unlike its Polynesian neighbors, Tonga and Hawaii, Samoan chiefs' titles are not necessarily ascribed, i.e., with succession from father to son. Instead they are an achieved position. A young man must prove himself worthy and qualified for this title from the time of his birth. Matai hold a high place of esteem and respect in Samoan society. A matai is addressed by his title, and only close members of his family can call him by his Christian name. Everyone else can be addressed by their Christian name. Today Samoan children are usually given a Christian name while their father's name is taken as their surname.

Traditionally the matai's duties include being the political representative of the family, the patriarch who holds the family together, promotes family unity, the custodian of all family lands, and religious leader of his kin group, conducting various ceremonies and enforcing taboos relating to family gods and spirits. Although Samoa today is undergoing many

changes, the role and duties of the matai are basically unchanged.

Titles occasionally are the subject of dispute; if the matais cannot decide among themselves who deserves the title, then these disputes go to the Lands and Titles Court which defines who should decide the title. This group is instructed to pick a new title holder before a certain deadline, or else the court decides the title. Foreigners are never eligible for traditional titles. Candidates must have substantial knowledge of Fa'a Samoa, village welfare, and preferably be a village member. New titles are registered with the court before they are approved by a traditional ceremonial bestowal (saofai).

To a visitor, Samoan custom is full of formalities and unknown practices. Some important examples of these are as follows. It is very impolite to address a host in his house (fale) while standing. All important conversations should be carried out in a sitting position since it is important never to have one's head above another person's head, especially if that person is of a higher rank and importance. Therefore, when walking in front of others a person lowers his head and upper body and says "tulou". This is a respectful expression used to "show deference or to beg someone's pardon when forced to do something against the demands of convention, such as walking or standing in front of a seated person".⁵ It is interesting to note that although Samoan customs are well defined within a strict set of social boundaries, that the system itself provides many outlets by which a person can rectify previously unacceptable behavior.

Samoans in Hawaii:

In the early part of this century Samoans were first allowed free entry to Hawaii as a result of U.S. take over in American Samoa. Since that time a sizeable Samoan population has established itself in both Hawaii and California. As a result we find third generation Samoans in both areas who maintain a vivid sense of their traditional culture through such things as political alligence and traditonal art forms. In Hawaii most Samoans speak Samoan, sing Samoan songs, dance traditional dances, prepare Samoan food, dress in traditional Samoan attire, and live near or among their extended families.

In both Hawaii and California Samoans maintain contact with their motherland. An example of this is the Hawaii matai system which is strongly linked to the matai system in Samoa. Furthermore, 'Ava ceremonies and other traditional Samoan festivities occur In Hawaii as they do in Samoa, indicating the strong ties to culture and tradition that Samoans in Hawaii have for Samoa.

SECTION THREE

Historical Accounts of Samoan Dance:

As stated earlier, historical accounts of Samoan Dance are limited. Another dilemma is that history is often written in other languages than English with no translation. Even though this is the case, there is evidence in the literature surveyed that indicate what Samoan dancing and entertainment were like at the end of the 1800's,

beginning of the 1900's, and onward.

The Reverend George Turner stayed in Samoa for nineteen years. In 1861 he published Nineteen Years in Polynesia. In this book he devoted a short section to "Amusements". Here he wrote that dancing was very common and practiced only by "people who make no serious profession of Christianity".⁶ He, like Kramer, wrote about day (aoula) and night (poula) dances. Turner stated that men danced specific dances, women danced specific dances, and that occasionally the two groups joined together and danced. "Singing, clapping, beating time on floor mats, and drumming are the usual accompaniments".⁷ He named the Fa'auma as the "Court Baffon" and described this figure as the one who furnishes amusement. From here on out, the historical accounts reiterate much of what Turner wrote in 1861. However there is more depth of description.

The most descriptive accounts of this time came from Kramer. He wrote of Samoa in 1903. As part of a large work, Kramer devoted nearly twenty pages to "Amusements and War" in which he included dance. He gave bits of description, such as, that sitting dances always came before standing dances during the poula. He stated that the dances most frequently danced were the ma'ulu'ulu, danced by boys and girls. This is still the case today. He describes the unison movement and gracefulness of the Samoan Dance style which are of the highest aesthetic value. His account tends to verify what Turner wrote near half a century earlier.

The next account surveyed is Sir Peter Buck's elaborate

work titled Samoan Material Culture published in 1930 as part of the Bishop Museum Bulletin series. Here, again, Buck wrote a small section about dance. As the description is not lengthy, it is quoted in full here:

"Dancing in the form of the siva and poula contained a number of figures composed of different movements and postures. These were performed by groups representing various villages, or in the local gatherings, various divisions of the family groups in the village itself. Usually after combined figures, individual dancing was indulged in. In all group dancing, the movements were made in unison, and faultless time was the criterion of excellence. A method of beating time was a natural accompaniment of dancing. This was done by singing, clapping hands, and beating time on some object. Hence, every dancing party had a small orchestra, to provide the time, not only for the dancing, but incidently the clapping of the hands and the singing. The orchestra remained seated cross-legged on the ground behind the dancers. When individual dancing took place, the rest of the dancers remained seated and added their voices and hand clappings to that of the orchestra. The time beating implements are very simple".

For all practical purposes these accounts comprise the historical material on Samoan dance. Their similarity is evident. Another point of interest historically is that "dancing, music, and drama are also living and growing traditions in that here Samoans tolerate and welcome innovation. Dancing parties are always on the alert for new twists to the standard themes, and even in high ceremonies an exalted taupou may try out along with conventional dancing some variant based on another dance style she has seen".⁹

Historically, as today, dancing was also effectively used to influence public opinion. An example of this is during the Mau movements in Western Samoa in the 1950's when political songs and dances were employed as part of the Independence movement.

Dancing is still used as a form of entertainment for big governmental events and to express common views and opinions. Even though, terminology, costuming, staging, and other aspects of traditional dancing are changing as new elements are incorporated, the basic structure and function of the dance in Samoa has changed relatively little since the time of Turner and Kramer.

Samoan Dance Introduction:

Dancing is an everyday activity for Samoans. Whether it be a song on the radio, or a big formal ceremony, Samoans like to express themselves actively. Margaret Mead, in her book Coming of Age in Samoa, verifies this when she writes about formal and informal dancing events. She describes the function of dance as two-fold; "dance effectively offsets the rigorous subordination in which children are habitually kept, and that it helps to reduce the shyness of the Samoan people".¹⁰

The Samoan society is strictly structured; every individual has a specific role to play. Dance is the one activity where societies' attitudes and roles are reversed. In every other aspect of Samoan life, individuality is not highly regarded. However, when dancing, individuality and public display are accepted modes of behavior. Dancers are allowed to be precocious in singing, dancing, and in leading the singing or dancing. This type of behavior when connected with dancing is looked at with delight. Although individuality is allowed, cooperativeness is still important since everyone is considered to be dancing the same dance,

together.

"Aesthetic judgements are of two kinds; quality of the individual performing, and quality of the group".¹¹ "In all group dancing the movements are made in unison and faultless time is the criterion of excellence".¹² Directness is not a highly thought-of value, as is exemplified in the Samoan idea that it is appropriate to talk around things in an unobvious manner, instead of speaking directly to the point. This concept is demonstrated in the dance. The dance conveys the song/poetry in a subtle fashion through movement.

Another important dance function that Mead mentions is that of entertainment and communication. Dances are shared between villages and provide a means of social entertainment and exchange. Furthermore they show gratitude and respect for fellow Samoans through the adherence to Samoan formalities and traditions. The dance communicates cultural values and attitudes people have towards one and other.

Another example of Samoan values in dance is evident in the militaristic, precise row formation in which Samoans arrange themselves when dancing. Whether in straight lines or in a half circle, their respect for authority and each other is shown through the formation. Social values of obedience, respect for authority and rank, are inherent in the dance. For instance thighs should be covered when dancing, especially if you are a woman. This places limitations on the movements women can do with their legs. As a result the primary movement pattern for women is a shuffling type of pattern between turned out and turned in first or second

positions

Beyond composition the dance is viewed in terms of whether it is appropriate to the sex of the dancer. Sexual awareness is taught through dance. Males and females have distinctly different parts which reflect their relationship in everyday life. This relationship is one of separateness i.e. male and female jobs are culturally designated. This is also evident in their different dance movements. Dance serves as an outlet for emotions. In many cases it is done without thinking, as an automatic action. An example of this is doing dance-like movements while preoccupied with another activity. Dance makes work more pleasurable, aids in breaking monotony. As Mead correctly describes, dance gives people a chance to let go, release themselves from the strict structure of Samoan society.

Every dance is a variation of a definable series of movement patterns. There is audience/ dancer interaction, together with dancer/ dancer interaction. They yell, whistle, clap and whoop at one another. Since men wear shorter lava lava, and are bare chested, they have more freedom and a wider range of movement. Their movements are vigorous, strong, exciting, and involve the total torso, legs, arms and head. Women, on the other hand, barely move their feet or legs. For example, they do a lot of sitting dances with their legs crossed in front of them. Here the legs move with a slight bouncing up and down motion to the rhythm of the drum (lui). Their movements are subtle and bring focus to the upper torso, arms, wrists, and head.

In general, arm movements are the most important since they

are "telling" a story. Some easily recognizable arm movements portray the sea, the mixing of 'ava (kalo), running and praying. Other common named gestures are clapping with flat hands (pati), clapping with cupped hands (po), rubbing flat hands together (muli), bending head down (lalo), and head up (luga).

Although, when looking at Samoan Dance, it appears that it is done in strict unison, if one's focus is on two different dancers, they will not necessarily move in the exact same way. This is the variation allowed to the Samoan dancer. I learned this when I worked with a Samoan Dance group. I asked two different people how to do a certain dance movement, and they both had their own interpretation. Later I noticed that we all did the movement in our own way, yet we all did a similar movement.

Generally Samoans are not taught to dance in a formal school setting, such as, our Ballet academies. By contrast, they learn by osmosis, a process which begins at birth. Mothers push their children forward and encourage them to dance along with the group. By the age of three or four a child becomes familiar with dance movements and rhythms. Movements are not corrected: a child learns the "right way" by observing and teaching itself. Through this process the child learns its responsibilities in Samoan society. Dance movements are taught formally only when a big formal ceremony takes place. Then groups get together and new choreography is taught. However, the movements used are familiar to the group. This was demonstrated to me when working with the University of

Hawaii Samoan Club, and when observing the Kaimuki High School Group. These Samoans come from different areas of Samoa, yet they have a similar movement vocabulary.

At present, the dance styles of American and Western Samoa are similar with minor differences which primarily reflect different island, village location. Persons from either area can easily dance together. Samoans dance at weddings, parties, birthdays, after tattooing, on Samoan Flag Day, when wooing a bride, and on special occasions, such as, when visiting groups of Samoans come to Hawaii or go to Samoa.

Figures of Significance in Samoan Dances:

The Taupou:

Holding a prominent position in a male dominated society, is the Taupou. She is the female public figurehead within each village with socially prescribed duties and appearances. She stands out since there are few prominent roles for Samoan women. She is usually the chief's daughter or sister, is considered the village princess, and is a virgin.

Traditionally she is surrounded by a court of women (aualuma) with whom she lives with in a special house. Among her attendants are a number of ladies-in-waiting (soafafine) who accompany her wherever she goes. The more numerous her court, the greater her prestige. Attached to her court are a number of young men, usually the sons of talking chiefs. She occupies a privileged position and is treated accordingly.

When choosing a Taupou many things are taken into consideration. First she must have high rank and know all the formalities of the Samoan culture. Furthermore, she must symbolize the Samoan ideal female. Her dancing abilities are also taken into consideration since it is the Taupou who dances the only solo form of Samoan Dance (Taualuga). She must be able to improvise new steps and add new elements to her dancing on a continuous basis. She is allowed to try out, along with conventional dancing steps, some variant based on what she has seen somewhere else.

Besides dancing, the most important duty of a Taupou is the mixing of 'ava' which is mandatory of her on important occasions (see picture #4). This ceremony itself is full of symbolism and significance to the Samoan people and reflects their formality and respect towards one another in action. The Taupou must follow a prescribed set of movement patterns so as to mix the 'ava' correctly. Some of these movements are also commonly done in the dance forms.

Elaborate dress and ornamentation is another feature of the Taupou. Unlike other dancers, she dresses in a very special costume. During one performance she may also change this costume and adopt another. Her costume consists of many accessories. To dress a Taupou, she is first rubbed with coconut oil all over her body. Next she places an i'e lava lava on which traditionally is tapa, but today is commonly material fabric. Above this, finely woven mats (toga) are placed. A feather waistband (titi) is placed around the hips with chicken feathers (sei). These two

articles are worn together and they accent the hips. They usually are all one color of feathers and today they are often dyed bright red, green, or yellow. This colored waistband is also worn by the other dancers. Bracelets of coconut or tortoise shell are sometimes worn, along with necklaces of boars teeth or bone. Leis of shell and flowers are also seen (see pictures #1,2, 4,5,15,19).

The last thing a Taupou dons is her elaborate headdress (tuiga) which traditionally is made from human hair, shells, feathers, tapa cloth and wood. It is stored in pieces and is only removed for special occasions at which time it is reassembled through a process of reconstruction upon the Taupou's head (see pictures #4,5). Finally it is tyed on with a headband (pali). This headdress is the same type worn by the high chiefs son (Manaia) if he is present (see picture #6).

The Taupou is placed at the center of attention during all formal occasions which require her presence. Even after a Taupou has grown older and another Taupou has taken her place, she is still respected as if she were Taupou. This also entitles her to dance during the Taualuga as seen by myself during the American Samoan Arts Council Choirs performance at the East West Center in 1981. Here the Taupou and a previous Taupou both danced the taualuga.

Manaia:

The Manaia is a high chiefs son. This is a special position which is institutionalized and endowed with certain ceremonial duties and privileges. The Manaia is the male counterpart to the

Taupou. However, he is not as important, nor is his responsibility as great. For instance, he does not prepare 'ava, nor does he usually dance the Taualuga. Although, I have seen a Manaia dance the Taualuga two times as women acted out the part of the auili (at Samoan Students Field Day/ International Students Day Chaminade). When this is done, the women dancing around the Manaia do movements which are very masculine and out of the traditional movement contexts common to women.

Traditionally the Manaia and Taupou sit together in the center of their dance group when they are both present. It is more common today to just see a Taupou in this position. The dance styles of both are quite similar. The Manaia acts as unaware of the auili (persons who dance around the Taualuga dancer) as does a Taupou. This is common behavior for both when dancing the Taualuga. They also wear similar costuming. An example of this is the elaborate headress (tuiga) which is worn by both on formal occasions (see picture #6).

Fa'auma:

Turner refers to the Fa'auma as a court buffoon who provides amusements at dances and other festivals. In fact, he is the leader and figurehead of the dance group. He often is a comical character. Further, he acts as spokesperson for the group in addition to taking care of formalities. He directs the dancers through the series of dances instructing them with verbal as well as visual cues. This aspect of his character is especially significant in dances like Sasa and Fa'ataupati/Siva A Tama (see picture #7).

Moreover, he is responsible for group unity (see picture #8). Of great importance are his hand gestures which control overall group response. It is not common for a woman to be Fa'auma. However, I have seen this at Samoan Students' Field Day with an all girls group, both years.

The movements of the Fa'auma are big, comical, often improvised and spontaneous. He often imitates the behavior of animals, such as, pigs and dogs, and mimics other dancers as well. He is free to move about the group as it performs. Here he makes sure that everything is in order; giving commands while straightening anything that is out of place. His lower body does a lot of locomoter patterns along with jumping. He is an exciting character visually as well as audibly since he does a great deal of yelling. It is an art to be a good Fa'auma. This is a position of honor that is earned and demands respect.

The costume for a Fa'auma is different from the others in his group. Very often it is a more colorful lava lava with a brilliant titi and sei. Along with this an 'ula (lei) is worn plus colorful head ornaments or flowers.

Dance Genres:

Entrance Dance:

Today, as in traditional Samoa, when a village of Samoans visits another, the visitors will announce their arrival by blowing a conch shell. Then as a group they enter the village singing and dancing. This type of processional brings the visitors into the

host village and will be classified here as an entrance dance (see picture #9). However, I find no Samoan name for this aspect of Samoan dancing. It is not classified as a separate genre by the Samoans. Instead it usually consists of familiar movements, put to a song, and formulated with the objective of traveling from one spot to another. It is only in this dance that there exist such a direct movement pattern in the legs and feet of the whole group. This takes the form of simple walking patterns to little swaying steps. There are many variations. Often times these entrances are accompanied by some form of clapping. They are often comical in nature, with an exception being when two groups gather for the death of a chief or village member. Then the entrance dance will most likely deal with this subject.

It is during the entrance dance, led by the Fa'auma, that the first exchange of Samoan customs begin. It is during this entrance that visitors establish their honor in being visitors and their village pride. This is also the first time the two villages see one another. If on any occasion more than two groups are gathering, all must go through these formalities of entering the village with this type of dance. An example of this is seen at both Samoan Students' Field Days, 1981-1982.

This dance is followed by the oration given by the talking chiefs (tulafale) of both villages which involves praising each other as well as themselves (see pictures #10, 11). After this there is a gift exchange, where fine mats (see picture #12) shell lays, tapa (see picture #13), food and other items are offered.

Next there is an 'ava ceremony where the high chiefs of both groups drink 'ava (see pictures #14, 15). On extra formal occasions this becomes a very stylized ceremony. These formalities culminate in the exchange of dances and songs presented by each village.

Ma'ulu'ulu:

Kramer briefly defines ma'ulu'ulu as a dance "as which girls and boys dance together".¹³ Today it is a form done by males and females, only females, and/or only males. It is usually done after the entrance dance. Kramer seems to verify this when writing that "formal dance events begin with a sitting dance".¹⁴ Even though this is the case, I have seen sasa performed before ma'ulu'ulu (Samoa Students' Field Day).

In the ma'ulu'ulu the emphasis is on the poetry or song. I have seen it performed in all three ways mentioned above, and in three different forms. First with both males and females seated (see picture #16), with females seated and males standing in back of them (see picture #17), and with both parties standing (see picture #18). In the cases where males are standing, they have more freedom of movement in the upper torso, which results in bigger movements with more space useage. It is also often the case that males and females do different movements (see picture #19).

Whether sitting or standing, the ma'ulu'ulu emphasizes the usage of the arm and hand gestures that portray the poetry. The format most commonly seen is with both groups sitting in row formation. Ma'ulu'ulu is a popular genre. It is the most common style and there exist a large repetoire of these dances in the

Samoa culture.

When done standing, the most common foot pattern for women is the shuffling pattern described earlier in the dance introduction. Women do this step in place as well as traveling small distances from side to side. Men can also do this shuffling pattern with their feet, but their feet are placed much wider apart. Overall, men move within a much larger area, and have the freedom to do different steps with their feet. They even do elevations and jumps. Men and women do separate movement patterns (see pictures #19, 20), along with shared patterns (see picture #17). During the dance, dancers may pivot on their feet, if standing, or on their buttocks, if sitting, to face one another during certain times in the dance. They then repeat the pattern to return to their original facing. Dancers may also change places: back to front, and visa versa.

Ma'ulu'ulus are sung by both sexes. The singing is done in parts with the men often accentuating the women's part, much as in the dance itself. They are usually accompanied by drums, and since Western introduction, guitars and ukeleles. From my observations and research, I conclude that the ma'ulu'ulu is the most popular and well-known dance genre amongst Samoans today. As mentioned before, the largest repertoire of dances and possibly the most variety within one form exist in the ma'ulu'ulu.

Sasa:

There are two words defined by Kramer that possibly describe sasa, even though they are not spelled the same. They are "ta le siva, which means beating of the mats accompanied by

movements of the hands, never singing".¹⁵ The other is "laulausiva" whose definition is, "usually named talesiva i.e. the first dance is not sung but is only accompanied by beating on mats".¹⁶ Sasa is defined by Milner as a "kind of dance".¹⁷ Sasa also means "to beat".¹⁸ It is probably this quality that the sasa is named after. There is no documentation in the sources surveyed that dates at which point in history the sasa becomes named such. It is likely that this is the form Kramer saw, but its name is changed.

In this genre there is no singing. Accompaniment is provided by drums which help signal slap patterns and slap pattern changes. The most important aspect of this dance is the slap patterns which are performed to perfection. The sasa is seen danced by men and women, all women and/or all men groups. Usually the dancers sit in row formation or in a half circle on the ground. They slap patterns in unison on various parts of their bodies: hands, thighs, shoulders, feet, head, and various parts of their neighbor's bodies. These patterns are called sasa. The clapping patterns of the hands can be of two types: pati and po. Sasa will usually begin with all dancers beating the beat (lui) with their legs. Then the drums signal a sasa pattern as the dancers beat that pattern. This usually culminates with a gesture of series of gestures. An example of this is the "Talofa" or greeting gesture often first performed in sasa (see picture #21). The dance group I performed sasa with used it as do many other groups I observed.

Along with the drum signals, the Fa'auma leads the group and provides verbal as well as visual cues as to the slap pattern being

called for. Aesthetically it is the movement of the hands, the gestures of the body parts in unison and the total group unison movement that are considered the most pleasing by the Samoans. The sasa is impressive when done by 60 or 70 people (as seen in picture #22). Although the movements themselves are simple, when performed in unison, en mass, they become visually spectacular.

The sasa is often used as a transition dance i.e. to get dancers from sitting to standing positions. When this happens the shift is quick, direct, and surprising. Often, when performed to perfection, the movement requires a double take from the observer's viewpoint. The foot pattern then becomes a small jogging, chug type of step with hands held in a loose fist with arms at the side of the body with elbows bent so that hands are forward of the body creating a 90° angle (see picture #24). This step is done to the drum beat until dancers arrive in their new place. Here the dance ends as the dancers turn and throw one arm over their shoulder and yell "sui" or "woo" (see picture #23). This last gesture is done regardless of whether the sasa ends standing or sitting.

Another type of movement used in sasa is that of pivoting the body while sitting. This is done by taking the weight on to the hands and turning the body by lifting the pelvis on to the hands and then setting it down again. Through a repetition of this movement the whole body revolves to a new facing. This movement is done to the beat of the sasa. If done, this movement is repeated two times; once to arrive at a new facing, again to

return to the original facing. Usually men and women revolve to face one another, then go back to their starting position (see picture #25). Sasa generally follows a ma'ulu'ulu. However, I have seen it performed before ma'ulu'ulu as well as after the fa'ataupati/siva a tama.

Fa'ataupati/ Siva A Tama:

Fa'ataupati and Siva a tama are one in the same. Fa'ataupati is defined by Milner as "fa'atau-to provoke or incite to fight, and pati-to clap".¹⁹ While siva a tama literally translates as boys dance. This form is a group dance by the boys and men of a particular village or group, and is led by the fa'auma (see picture #26). This dance has been seen performed before or after a sasa, but usually performed after. It is interesting to note here that no fa'ataupati/ siva a tama was done during the American Samoan Cultural Choirs performance (see program notes). It was, however, performed at every other Samoan dance event that I viewed.

This is a jolly, fast spirited dance, and takes the form of a syncopated slap dance where rhythmical slaps are given to the unclothed portions of the body combined with claps (see picture #27). This produces a crackling sound which is said to be similar to the sound of tattooing. The accompaniment is that of war songs and clapping. It is important to note that this dance is most likely an evolved form of traditional Samoan war dances. In this dance a male shows off his virtuosity at executing quick, coordinated movements. Aesthetically it is the body movements and the

togetherness of the hand gestures and slaps that are the most pleasing.

During this dance women remain seated in the background. This dance and the other mostly male form, the knife dance, are where the most total body movement patterns are seen as compared to other Samoan dance genres.

The movements themselves are very masculine, strong, direct, and sharp. The dance is done standing and involves a lot of torso, arm and leg movements along with traveling patterns and jumps. Because of its rapid slapping characteristic, it is jokingly called the "mosquito dance".

Sake:

Kramer defines Sate as "a dance with sticks" and siva sate as "stick dance".²⁰ It is this dance which is called sake today.

It is an old dance form said to have been introduced from Uvea on Wallis Island. Traditionally it is performed before driving out neighboring Tongans in wars fought years ago. Kramer writes that "each of the dancers holds a stick the height of a man (in Tutuila a knife), with which movements like bayonet fighting are executed".²¹ This evidence seems to suggest that the knife dance is an evolved or geographically isolated development of the sake form. Both are war dances, plus they do use similar movement patterns. However, there is no varification of this in the sources surveyed.

It is a partner dance done by men and women. In each hand a stick is held, one longer than the other (see picture #28).

The performers stand in rows so as to be within the hitting range of their partner. As the dance evolves dancers change places as well as partners. A song is sung by the dancers; it is a repetition of words. With each repetition the performers change the way they hit each others sticks along with their position. This demonstrates how people use to make war as well as how things are obtained during war times. It is a vigorous dance. It involves changing places with other dancers resulting in traveling movements of the legs and jumps. Sake also uses most of the body i.e. arms, legs, and torso.

It is significant to the dance that there is a lot of contact historically between Samoa and Tonga. They used to fight many wars. As a result, both areas have a war dance involving sticks. The Tongan version is called soke. It is almost identical in form to the Samoan sake. I myself learned and performed the Tongan soke for Fisi'itetefa Pauanga Ma'ake's MFA project on October 15-18, 1981, at Kennedy Theatre, University of Hawaii. The soke is done with one long stick instead of two as in the sake. However, it consists basically of the same formations and movement patterns as does the sake; the dance begins in a certain formation which changes as the dance progresses. For each new hitting pattern there is a new partner. Although each dance is evolving within a different culture, there is a possibility that they originated as one dance which now takes form in two different cultural interpretations. It is probable that a comparison of Tongan and Samoan dance forms will lead to critical information

about each culture's dance genres and their relationship. However, there is not enough information on the latter for a study of this kind at this time.

I have seen the Sake performed once by the American Samoan Arts Council Choir (see picture #29). I have never seen it performed by a Samoan group from Hawaii although the form is known by Samoans here. I have been told that it is mainly danced in Western Samoa. Eventhough a Sake is a rare form, it is danced prior to the taualuga.

Knife/Fire Dance:

The knife dance originated as a war dance and symbolizes such today. It is an old Samoan dance form. Most commonly it is done by one man or a group of men who may use a knife in one or both hands. However, I have seen this dance performed by a group of both men and women (by the ASACCand BYU Hawaii). The movements involve total body, torso, arms, legs and complex wrist action for manipulation of the knives.

The dancers use a hooked knife called nifo oti. This translates as teeth of death. The weapon's original use is for a chief's son during war. He is considered the only one courageous enough to use it. The knives are the focal point of this genre. They are twirled, spun, hit against each other and thrown around. The movement is generally fast since the knives are manipulated with power and speed. This often results in severe bruises if not executed to perfection. I did witness performers being

accidentally hit by knives (BYU).

Today this dance is quite commonly and spectacularly done with the use of fire added to one or both ends of the knife (see picture #30). When this happens it is usually performed by a solo male figure. This particular "fire dance" is very popular in Waikiki and tourist related night club acts and Polynesian revues (as seen at PCC, Tihatis, Tavanoas). This dance is not always performed. It is more common to see ma'ulu'ulu, Sasa, fa'ataupati/Siva a tama and other forms. When this dance is performed it comes before the Taualuga.

Finally, it should be noted that I find no historical data clarifying when fire became incorporated into the knife dance. However, Samoans love this dance form. It is extremely exciting as exhibited by the excited audience interaction when this dance is performed.

Taualuga:

Traditionally, as today, the final dance piece is the taualuga danced most often by the taupou and occasionally the manaia. It is a solo form done standing. However, members of the opposite sex (auili) also take part in this dance. They are considered to be invisible by the solo dancer who ignores their elaborate gestures and behavior. They dance a rough comical style around the taupou. They never dance in front of her, nor do they take away from the main focus and emphasis placed on her. They are a complimentary flourish. It is unacceptable for the auili to touch the taupou although part of their style is to come within

close range to her. They decorate her movements and through their behavior demonstrate the love, respect and loyalty that they have for her, their village and their culture. Through their actions they humble themselves and play the clown. This is a great contrast to the taupous stately dance and provides comic relief within strict societal boundaries. They often imitate animals, exaggerate stereotyped figures, and make noises by hitting their open mouths with their palms, shooting, and by leaping about and pounding the ground. Their movements are large, improvised with the rule that anything goes as long as they don't take away from the taupou. The fa'auma may be part of the guili or he will lead the rest of the group in the taualuga song (see pictures #31-39).

The taupou dances with a very graceful, subtle, aloof attitude which is reflected in the style of her movements. She often smiles during this dance. It is here that she demonstrates all the virtues of the Samoan culture by the way she develops her dance. She is free to dance the taualuga as she pleases. It usually begins with the whole group sitting in a semi-circle formation. Here they begin singing and clapping. Then the taupou emerges and begins the taualuga (see pictures #34, 35). She dances a minute or so before the guili casually start to join her. As noted before she is in an elaborate costume and headress.

The movements that she incorporates into her dance are a combination of familiar movements, along with other movements she sees. These other movements can range from something seen

in a discotheque, to elements from other island areas like Hawaii, Tonga, and the Tokelaus. It is the taupou who is considered the ideal female in the village. She possesses these qualities and it is these that she elaborates upon in this dance. Young girls look to her and copy her dancing. Through this they learn how to dance. The importance of this was pointed out by Mead when she wrote "And significantly the girl I found who suffered most from what would be designated in our society as a 'feeling of inferiority' was the girl who could not dance: whose failure was in the one field in which individual display and success are permitted". Thus the importance of this dance form is multi-level (see pictures #31-39).

Today, when a taupou dances the taualuga, it is common to see members of the audience fold money and go up to the dancer and tuck this offering into her costume as she continues to dance. This is a recent development and is done as an expression of pleasure by the person for the performer. I found no explanation as to when this started. It may stem from another fairly recent development: fund raisers (aisaga) involving music and dance are now a legitimate way to raise funds for any purpose. These consist of a song and dance program and are particularly popular during festive sessions. They involve one or two nights and resemble what Kramer and Turner described as traditional night dance parties, then called poula. After the performances a collection is taken up and contributions are made.

Musical Instruments:

For traditional, as well as ceremonial and festive occasions today, Samoans accompany their merriment with singing and dancing.

Dancing always uses some method of keeping time. This takes the form of singing, clapping hands and beating time on some object. Every dancing group will have a small musical ensemble which provides time for the dancing, singing, and for the clapping of the hands, such as the sasa.

The group of musicians usually sits on the ground away from the performance group, whether to the side or back of the latter. When individual dancing takes place, the rest of the performance group and the musicians become the accompaniment.

I am not going to list the complete musical instrumentation which the Samoan culture has at its disposal, but I will survey the instruments that pertain specifically to dance and will suggest that anyone interested further should consult the bibliography.

Rolled Floor Mats (fala):

This musical instrument is as it sounds. Pandanus floor mats are rolled into a hollow cylinder and tied with bark cord. This then is a drum which is beaten with two sticks. The word given to the beating of the mats is tafua. These type of drums are still used today as was seen at the American Samoans Arts Council Choir's (ASACC) performance. The time is kept while various flourishes are introduced.

Rolled Mats with Bamboo (tu'i ty'i):

This drum uses a number of bamboo pieces from four feet in

length downwards, with one end open and the other closed. These are wrapped in a floor mat with the open ends enclosed in the mat. This instrument is also beaten with two sticks in the same fashion as the fala, but the hollow bamboo produces a different sound which is varied depending on where the instrument is struck. Both the fala and tu'i tu'i are dismantled after they have been played and until the next time they are needed.

Bamboo Segments ('ofe):

Sometimes various lengths of bamboo, with one end open and the other closed, are used to accompany the drums. The sound is produced by hitting the closed end on the ground. Different sounds are produced by different lengths of bamboo.

Wooden Slit Gongs:

These instruments are made from the section of a branch or tree, which is hollowed out through a narrow longitudinal slit which does not reach the two ends completely; thus, it is closed at the ends. These slit gongs are beaten with one or two sticks. A lower sound is produced by a larger slit gong with a larger chamber hollowed out. These slit gongs are divided into three types which are distinguished by size; the pate, lali, and the longo. These three types are believed to be from other islands. There is a fourth type called nafa that is supposedly indigenous to Samoa.

Pate: The pate is the smallest of the three types of slit gongs and is believed to be introduced from Tahiti. Different notes are produced by beating the middle and the ends. It is

usually beaten with two sticks and it is the instrument used to mark time in dances. Today discarded biscuit or benzine tins are preferred and are the most common ones used in Hawaii.

Lali: These are very large slit gongs and are made out of large sections of tree trunks. Therefore, they are stationary instruments on land or secured to canoes. Originally made in pairs, they are matched by pitch. The lali is beaten with two sticks ('auta) and played by two men players. Introduced by the Tongans during Tongan occupation of Samoa, the main function of this drum is for warning of attack. Today it is used for calling village meetings and ceremonies.

Longo: The very largest slit gong is the longo. It is a huge gong made from a large tree. The longo is beaten with a very heavy beater ('auta) on the inside edge of the opening. The longo is possibly from Fiji, and is a farther development of the lali. The main function of the longo is to be the "Voice of God". Throughout Samoa it is the longo that calls people to worship.

note: The word drum is often applied to the above forms of slit gongs. However a drum is considered to have some kind of skin stretched over the hollow part and these instruments do not.

Trumpets (pu):

There are two types of trumpets which are made of shell or wood. The pu faofao is widely used and is a cynatuim tritonis with a hole drilled in the end and no mouthpiece. These shells are used on canoes to announce a good catch, by traveling parties

warning of their coming, and for public displays such as dance events.

The pu foafoa is made of wood. It is used for the same purposes as the pu faofao and are found more commonly in Samoa. Today the pu foafoa also announces the village magistrate (pule nu'u).

Dance Accessories:

Samoans have other instruments which are sound producers in the dance specifically. There are woven lauhala kilts which are made especially for dances and festivities. Traditionally at the dances, clubs are carried by the Taupou and Manaia. Because of this public display there is a certain stimulus in kilt and club making.

Dancers also split the coconut leaf midrib and strike this against the thigh or against the sasa of a neighbor in the various repetitions of the dance. This is called sasa lapalapa. In the Sake sticks are used to produce additional instrumentation. "Two half coconuts (ipu) were used to keep time in a dance form called fiti, which was perhaps introduced". (Buck, page 581 Samoan Material Culture). Together with the slot gongs and trumpets these instruments add to the musical ensemble of Samoan dance forms. Further, with the introduction of the guitar and ukulele the Samoans have continued to expand their musical repertoire.

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SAMOAN SCHOOL ASSISTANCE PROGRAM

PROGRESSIVE NEIGHBORHOOD PROGRAM

OFFICE OF THE GOVERNOR

SAMOAN STUDENTS' FIELD DAY

The Samoan School Assistance Program was implemented to create a comprehensive program of services for Samoan youth of Intermediate and High School age in selective schools in Hawaii. The Samoan School Assistance Program is also charged with improving and upgrading the cultural enrichment of Samoan students and community in Hawaii.

One of the most successful activities of the Samoan School Assistance Program is its Annual Samoan Students' Field Day in perpetuation of the Samoan culture and arts and the desire to maintain and promote appreciation among Samoans and other Samoan culture.

APRIL 16, 1981

PARTICIPATING SCHOOLS

1. Waipahu High School
2. University High School
3. Pearl City High School
4. Waianae High School & Intermediate
5. Kaimuki High School & Jarrett Intermediate
6. Radford High School
7. Nanakuli High School
8. Leilehua High School & Wahiawa Intermediate
9. Kahuku High School
10. Aiea High School
11. Moanalua High School
12. Kailua High School
13. Waipahu Intermediate
14. Kalaheo High School
15. Castle High School

JUDGES FOR THE DAY'S EVENTS:

- Mrs. Leuga Turner - Psychiatric Social Worker**
Child Guidance Center
- Mrs. Salu Reid - Assistant Coordinator American**
Samoa Teacher Cops Project UH
- Miss Kit Coloma - Student at UH**
Candidate for Master Degree
- Mr. Owen Ho - Manager, Display Department**
Duty Free Shoppers Ltd.
- Mr. Nikolao Pula - Special Assistant to**
Senator Inouye
- S-SGT. Filipino Ilaoa - Recruiter, Marine Corps.**

SCHEDULE OF EVENTS

- | | |
|------------|---|
| 8:30 | All Schools Arrive at Kapiolani Park |
| 8:50 | Schools seated at assigned areas |
| 9:00-9:05 | Welcoming Remarks - M. C. Clarence Scanlan
Opening Prayer
Bishop Kosena Fonoimoana - LDS |
| 9:06-9:26 | One (1) Mini-Introduction
Participating Schools |
| 9:27-9:35 | Special Honor Presentation
George Ariyoshi
Governor, State of Hawaii
Joseph Lyons
President, Duty Free Shoppers
John O'Shea
Former, Director of Immigration |
| 9:36-12:45 | Dance Competition (12 mins. each)
1. Mauluulu
2. Siva a Tama
3. Sasa
4. Tauluga (manaia/taupou) |
| 12:46-1:16 | LUNCH/CLEAN-UP |
| 1:17-3:00 | Sports Competition
1. Coconut Husking/Sali Pope
2. Basket Weaving
3. Flag Relay Race
4. Tug-O-War |
| 3:00-4:00 | Awards and Closure - Departure
to Destination |

SIXTH ANNUAL
SAMOAN STUDENTS FIELD DAY

April 16th, 1982 - Friday

Kapiolani Bandstand/Field
Waikiki-Honolulu-Hawaii

SPECIAL EVENTS CHAIRMAN

Mr. Patrick Filo Foster

OUR THANKS FOR ASSISTANCE

Governor George Ariyoshi
Mayor Eileen Anderson
Dr. Donnis Thompson-DOE
Dr. Joyce Tsunoda-Kapiolani CC
Dr. Darrow Aiona-Board of Education
Mr. Walter Choy-Director PNP
Repeka A. Nuusa-KHET TV

To all the school principals and advisors who are involved in the days activities and those who have supported our efforts over the years. To all the students and parents and counselors for the many hours preparing for this day.

SPECIAL THANK YOU

Mr. Robert Futuron of DUTY FREE SHOPPERS LIMITED for their generous contribution helping to defray expenses. Mr. Molina Kaimuki High School Audio-Visual class for their assistance in taping program.

Sponsored By

SAMOAN ACTION MOVEMENT OF AMERICA (S.A.M.O.A.)

The objectives and purposes of the Samoan Action Movement of America(S.A.M.O.A.) are charitable and educational and to promote the image of the Samoan people in their communities; to improve the economic, social, educational, and civic status of the members and their families; to protect the Samoan people in our community as a whole, or individually, against any maltreatments, prejudices, or other types of action against the Samoan people from other individuals or organizations.....

The Samoan School Assistance Program(SSAP) has sponsored this Students Field Day the past five years with the help of S.A.M.O.A. Due to budgetary cuts the SSAP, although successful, was terminated. S.A.M.O.A. will continue to sponsor the program so Samoan students may learn about and appreciate their home culture and so that they may proudly share this with the other peoples of Hawaii.

PARTICIPATING SCHOOLS

(In order of performances)

1. Waianae High and Intermediate
2. Waipahu High School
3. Nanakuli High and Intermediate
4. Kahuku High School
5. Kaimuki & Jarrett Intermediate
6. Farrington High School
7. Radford High School
8. Pearl City High School
9. Castle High School
10. Kailua High School
11. McKinley High School
12. University High School

GUEST SCHOOLS

(Observers)

Moanalua High & Intermediate
Mililani High School

JUDGES FOR EVENTS

Mr. Junior Ah You-Professional
Football Player/Member Samoan Athletes
In Action.

Ms. Kit Coloma-Student University of
Hawaii-Master's Degree candidate.

Mrs. Napua Kai-Aina Hau Ohana O Lapa
O Napua Halau.

Ms. Theresa Mae Scanlan-Volunteer
Community Counselor/Advisor

SCHEDULE OF EVENTS

- | | |
|---|---|
| 8:30am | All Schools Arrive at Park |
| 8:50 | Schools seated assigned area |
| 9:00-9:05 | Welcoming remarks
C.E. RAGS SCANLAN M.C. |
| Opening Prayer:
Rev. Faituala Savea
Trinity Congregational Christian
Samoan Church | |
| 9:06-9:10 | Reading of Proclamations |
| 9:11-9:30 | Mini-Introductions of Schools |
| 9:30-9:35 | Special Presentation Honoring
US Senator Daniel Inouye |
| 9:36-12:45 | Dance Competition(12 minute limit)

1. Mauluulu
2. Boys Dance
3. Sasa
4. Tualuga(Manaia or Taupou) |
| 12:46-1:16pm | LUNCH/CLEAN UP AREA |
| 1:17-3:00 | Field Events

1. Coconut Husking & Sali Popo
2. Basket Weaving
3. Flag Relay Race
4. Tug-O-War |
| 3:00-3:30pm | AWARDS AND CLOSURE |

SECTION FOUR

Samoa School Assistance Program:

Originally I contacted the Samoa School Assistance Program (SSAP) during the spring of 1981. In the process of doing related research I reached the State Council on Hawaiian Heritage which gave me the number for the Amerika Samoa Office which in turn gave me the number of a Mr. Patrick "Filo" Foster. At that time Mr. Foster was the Program Administrator and President of the Samoa School Assistance Program (S.S.A.P.) which is in its' fifth year of service. The main administrative office for this program is located at Kaimuki High School.

The program was implemented to create a comprehensive program of services for Samoan youths in the Intermediate and High Schools throughout Hawaii. It works to improve and upgrade the cultural enrichment of Samoan students and the community. It also helps Samoans maintain a sense of cultural awareness, and interjects a sense of pride for Samoan people for their culture. It is a program aimed at getting students interested in Samoan culture, which in turn keeps them interested in school, and allows them a chance to appreciate and better partake in the learning process. The overall idea is to enrich Samoans awareness of their own culture, and through doing so help improve their everyday lives.

One of the most successful activities of this program is its Samoan Students' Field Day Program established in 1976. This day was founded to perpetuate the Samoan culture and arts, and to

communicate the desire to maintain and promote appreciation for Samoan culture among Samoans and other cultures in Hawaii. Further this day is devoted to Samoan dance competition and cultural competition in the form of coconut husking, scraping of the coconut (Sali Popo), basket weaving, flag relay races and tug-o-war. It is interesting to note here that Samoan dance is the means by which this program helps students get more out of their education and their lives. This illustrates the importance of dance to the Samoan society.

I first spoke with Mr. Foster in March of 1981 concerning my interest in Samoan dance, culture and my degree pursuits. Then he informed me about the program and asked to this, and this the six judges for the field day that was to be on April 16, 1981, at Kapiolani Park Bandstand. I readily agreed to this, and this experience, over the next year, proved to be an irreplaceable source for information on Samoan dance.

It is of importance to note that during the time I was judge that I was the only non-Samoan judge (pālāqi) on the panel. My qualifications to judge were that I was studying Samoan dance and culture and that I was familiar with dance anthropology. In addition to this I had studied many different dance styles including Hawaiian Hula, Tahitian, Javanese, Modern, Ballet and Jazz.

During our first conversation Mr. Foster gave me information on where to watch the Samoan Youth Group from Kaimuki High School practice for the upcoming events. During Spring vacation I spent each day observing these students practice at Palolo

Elementary School, by the covered basketball area. The usual practice session lasted three to four hours and was relatively informal, although, during these sessions some of the functions of Samoan dance were visualized very clearly. Some examples of these were respect for elders, obedience in action, and cultural values that were put into action. An example of this could be seen in the fact that the students all wore lava lava over their pants exhibiting respect for cultural values surrounding indecent exposure of the thigh. I found this interesting, because even though a large majority of these students wear pants without lava lava in their everyday lives, when it comes to Samoan formalities they were well versed and knew what was proper. This encounter was rewarding and was my first time to observe and begin learning movements and songs common to the Samoan dance culture.

Entrants in the Samoan Students' Field Day activities could participate individually or could combine talents with the Intermediate School in their district. Each district must pay a ten dollar entrance fee which was applied to the "overall Trophy Award". All schools were required to submit their application by March 13, 1981 with failure resulting in their being denied participation in the planned events.

The first part of the day was centered around the dance competition while the second part was devoted to sports competition. A limit of twelve minutes was put on each dance group performance, and implemented strictly with four points being deducted for each second over the allowed time. The coconut competition was judged

on the precision and speed of the husking of the coconuts, cracking open the husked coconuts, and scraping out the coconut meat into a prepared woven coconut leaf tray (mailo). The basket weaving was judged on the precision and speed in the weaving of a coconut leaf into a basket. This event was done by one representative of each school who could be either a male or female. The Flag Relay Race was simply as it is titled, much like the traditional Tug-O-War game played after it. Both were team events with the winners being chosen through a process of elimination.

The dance competition began at 9:30 A.M. and lasted until 1:00 P.M.. Prior to the dance competition all participating Samoan groups from the schools arrived. There were fifteen schools from Oahu; Waipahu High School, University High School, Pearl City High School, Waianae High School and Intermediate, Kaimuki High School and Jarret Intermediate, Radford High School, Nanakuli High School, Leilihua High School and Wahiawa Intermediate, Kahuku High School. Aiea High School, Moanalua High School, Kailua High School, Waipahu High School, Kalaheo High School, and Castle High School. Also arriving around this time were the majority of the Samoan community, along with the Governor, and a few bewildered and extremely excited tourists.

The mā'ulu'ulu, siva a tama/ fa'ataupati, sāsā, and taualuga were all performed and judged as well as the taupou and fa'auma. The dance events began as all of the dance groups entered the bandstand area and took their designated places. After they were all seated each Fa'auma gave a short speech thanking the

others for being there while complimenting each other on how beautiful they looked.

The first dance judged was the ma'ulu'ulu. The criteria for judging this genre was that the singing was given the highest priority, and was judged for volume, pronunciation, and harmony. For the dancing, the consideration was focused on the hand gestures, legs, foot movements, body movements, and coordination. Siva a tama/ Fa'ataupati, was judged with the focus being directed towards the hands and ensembleness of the group. Also towards the exactness with which the slap patterns were perfected. In the sasa the hand gestures were again judged along with body movements and total group coordination. In the sasa the fa'auma was also judged for how well he controlled his group and gave verbal and visual directions.

The last three categories judged were the tavaluga, and taupou (or manaia), and the fa'auma. The taupou was judged on her costume, coordination of movements, and for her facial expression. The fa'auma was judged for how well he kept group unity, his hand gestures, and for the overall response that he received from the group. The overall judging of the tavaluga depended on the result of the previous two categories as well as the group's clapping and singing accompaniment for the tavaluga and for the members of the opposite sex who danced around the taupou (aiuli).

My experience as a judge was educational, and many questions were answered about Samoan dance. Furthermore my husband filmed the whole event which we later edited and transferred to video format. This provided a valuable resource for my research, being

able to observe the whole event more than once.

By the next year, Reagonomics was in full swing and as a result the Samoan School Assistance Program was terminated due to a lack of funding. However, Filo Foster does not give up and he keeps the Samoan Students' Youth Clubs intact and operating in the schools, including the Students' Field Day Program.

Eventhough there is no longer an official office or staff for the program, Mr. Foster is able to visit the schools and encourage the continuation of the clubs. Due largely to his efforts, in 1982 the Sixth Annual Samoan Students' Field Day Program took place. Again it was held on April 16, at the same location.

This time the event was sponsored by the Samoan Action Movement Of America (S.A.M.O.A.). "The objectives and purposes of S.A.M.O.A. are charitable and educational and to promote the image of the Samoan people in their communities; to improve economic, social, educational, and civic status of the members and their families; to protect the Samoan people in our community as a whole, or individually, against any maltreatments, prejudices, or other types of action against the Samoan people from other individuals or organizations....." (see program pages 49,50). Fortunately S.A.M.O.A. takes the responsibility of continuing the Samoan Students' Field Day, and Filo Foster continues as Special Events Chairman.

In April, 1982, Mr. Foster again asked me to judge. The judging situation and criteria were exactly the same as the previous

year. Unfortunately, although twelve schools were scheduled to participate, due to rain and difficulty in traveling from the other side of the island, only six of the twelve showed up. Nonetheless the enthusiasm and the love for their Samoan culture continues.

This program is one of the most exciting, as far as seeing Samoan dance and song, in Hawaii. It serves a vital function in the community for Samoans. It gives them the opportunity to share, express and be proud of their cultural heritage.

Youth Groups:

The major youth groups involved with Samoan dance are in the high and intermediate schools. These do not include all the schools in Hawaii and are especially limited on the outer islands. Yet, more schools with Samoan students are developing Samoan clubs in their schools plus participating in the Samoan Students Field Day program.

Church Groups:

The second largest outlet for Samoan youths to share dance and music is through Samoan church youth groups. Many churches encourage their youth groups to do various culturally oriented forms of recreation. Samoan dance, music, along with volleyball, football, basketball, and frisbee throwing are some of these activities. The Samoan churches in Palolo valley, Kalihi, Nu'uuanu, Laie, and various locations around Oahu have services in Samoan

and English. The best way to locate these is through the telephone book. To guarantee Samoan services, it is best to call first.

When I first began research I kept hearing that Samoans danced on Sundays at church. Prior to Christianity, it is probable that they did dance freely on Sundays. However, since the introduction of western religious forms, church now dictates that dance is not proper on Sunday. As a matter of fact, every Samoan questioned verified this by stating that there is never dancing on Sunday. In reality, however, exceptions do occur although they are rare. For instance, if a visiting group from Samoa comes to Hawaii on a Sunday and is here only for that one day, then they may decide to dance on Sunday so that they can share in Samoan customs and formalities. However, I will state again that this is extraordinary!

Prime Time:

Another event where Samoan dance is seen is at the Prime Time Shows featuring the elders in the community. This event is held in late August at the Waikiki Shell. During the 1981 show, I did see several Samoan songs and dances performed. These included a mafaufauina or mischievous dance, similar in conception to the Hawaiian Hula ma'e or genital dance.

Flag Day:

Public holidays in Samoa include Flag Day on April 17, which commemorates the first raising of the U.S. flag in Samoa. In Pago Pago the festivities for Flag Day take place in front of the

territorial legislature. People from around the islands come to Pago Pago to watch. The festivities begin early in the morning with a parade. This is followed by a prayer which is common practice at all Samoan events. Next the Governor gives a formal address that is succeeded by a series of performing groups, numbering in the hundreds. They dance and sing for several hours and are rewarded with a big lunch feast. After lunch games are played. Finally the day culminates with mens' canoe racing in long boats holding a hundred men or more.

This event sounds similar to another event previously described: Samoan Students' Field Day. The Field Day program is designed identically in format to that of Flag Day. Part of the significance of Samoan Students' Field Day for the Samoans in Hawaii is that it does symbolize Samoan Flag Day activities. For this reason it was held on April 15, 1982 the nearest school day to April 17, the actual Flag Day date. In Hawaii Flag Day is again observed on June 14th, when the U.S. observes their Flag Day. Usually there are Samoans who informally gather at Kapiolani Park to celebrate, dance, sing, eat and play games.

Weddings/Parties:

Traditionally dance plays an important role in courtship and marriage. For instance, the manaia dances when he woos his bride. As follows, weddings are also occasions for ceremonial dance. This is still the case and there is much dancing and singing, especially during the "reception" part of the wedding. In Hawaii

this is how it is with Samoan weddings. Even if no dancing is planned, the family and guest of the married couple will provide spontaneous dance and musical entertainment. Often times it is the elders and very young that do this. I did witness several older men and women dance at weddings. Usually they dance separate dances, simultaneously, to the same musical accompaniment. They then encourage the young to come and dance. Everyone enjoys this a great deal. The dances are often comical and spry. It is also common to find group singing and dancing at parties. The instruments which accompany this range from guitar and ukelele's to pianos and big string basses.

Weddings, receptions, graduations, birthdays, anniversaries and most special occasions are reasons for parties and dancing. Samoan dance not only permeates Samoan parties. I did see several Hawaiian luaus at which Samoan songs are sung as Samoan guests dance sivas. Interesting to note is that Hawaiian Hulas are seen as well.

Visiting Groups:

During the period of research, an occasion arose to see a visiting group of Samoan dancers and singers; The American Samoan Arts Council Choir (ASACC) in the fall of 1981. I saw them perform twice. Once at the East West Center on the University of Hawaii campus. The second was at the Kamehameha Schools Campus, at which time they did a full program (see picture #43). This group put on the most spectacular display of Samoan dance and song I ever

witnessed. They are a group numbering near 70. This is a rare sight to see in Hawaii since groups are usually no larger than 40 and as small as 10. Their program was well rehearsed and was an example of many of the important aspects of Samoan culture. Further, many examples of traditional Samoan dance and music were performed along with new, introduced elements, especially in the singing part.

The program began with traditional opening ceremonies along with ceremonies for the investiture of a new high chief (saofa'i). Gifts were offered (see pictures #12, 13), fine mats exchanged (see picture #12), the high chiefs were seated (see picture #14), and the tulafale (talking chief) speaks (see picture #10). It is interesting to note here that the tulafale for this group acted as fa'auma also. The ceremonies continued as the taupou prepared the kava drink (see picture #15), and served it (see picture #41).

After this the choir sang a series of Samoan songs (see picture #42). Then came a series of dances. They performed ma'ulu'ulu, sasa, sake, knife/fire dance, and the tavaluga. The form of these dances was similar to Samoan dances commonly seen in Hawaii. The genres were easily recognizable and beautifully executed. The taupou of this group was especially superb as can be seen in the pictures of her throughout this report.

It is interesting to note that no fa'ataupati/siva a tama was performed by this group in this particular program. The reason for this being that it would have broken the continuity of the program which did not separate male and females into separate

genres. Instead both groups were involved in every dance. However the boy's dance was a very common form both in Hawaii and Samoa. Many of the songs and dances performed by this group are also popular in both Hawaii and Samoa. Two examples being "Lava Lava Teu Teu Fa'a Samoa" and "Pese O Le Tatau".

Many people comment on the beautiful voices that Samoans have. This choir was an example of this. Their musical ability, part singing, and voice control, were evident in the quality of their performance. The program was an excellent example of the living aspect of the Samoan heritage present today. Furthermore, it signifies the Samoans' willingness and desire to share their culture with others.

This particular program was made possible through grants from the Consortium of Pacific Arts and Cultures and The National Endowment for the Arts, a Federal Agency. It should be noted that Kamehameha Schools is attempting to set up more exchange programs such as these and the one with the Cook Islanders. The hope is to expose Hawaii to the other Pacific Island cultures which have succeeded in preserving the important dance, music, and other art forms of their culture.

Waikiki:

As is traditional for Waikiki, the so called Polynesian Revues occur in many different forms. I classify them into two main categories: Flash Revue and Polynesian Revue. For instance, I call the Don Ho Show a Flash Revue. It uses elements from

Hawaii, Tahiti, Phillipines, American Country Western, Ballet and more. These are then combined with modern adaptations to traditional costuming. In other words his show is a melting pot representation of dance combined mostly with popular Hawaiian, Polynesian and American music rather than traditional chants and songs that are more representative of the culture from which the dances originate. This type of revue is not going to be explored in depth. The only significance that it has to this report is that on occasion a knife/fire dance is incorporated. This is an option depending on who choreographs the show and availability of dancers. It also is important to remember that Waikiki shows are constantly changing. As the times evolve so do the revues, especially the Flash type. Other shows in this category are Danny Kaleikini, and Al Harrington (also formally Jim Nabors). For more information regarding Waikiki shows one should see Ricalda Uchiyama's paper on Waikiki currently being prepared.

The other type of revue is the Polynesian Revue. These strictly focus on Polynesian music and dance. During this research the following were in Waikiki: Kalo's South Sea Revue. Moana Hotel Polynesian Revue, Hawaiian Hut, Tihatis, and Tavana's. Also this type of show is generally part of luau entertainment. Two examples of this are Germaine's Luau and Chuck Machado's. Since it is impossible to describe every Polynesian Revue, I only describe Tavana's Revue as seen on November 13, 1982. I choose this because it is representative of the majority.

Tavana's show for many years was located in the Moana Hotel and for the most part its reputation remains high. Recently Tavana purchased his own show room, located in the International Market Place, now titled "Tavana's International Market Place". Two identical shows are put on nightly, the first a dinner show: the second a cocktail show.

The show began with the singing of three Tahitian songs. Then there was the beating of Tahitian drums and the blowing of a conch shell. A female narrator then greeted the audience in Hawaiian which she translated into English and Japanese. As her words ended the drums beat again as five women and four men came on stage. Dressed in traditional Tahitian costume they sang and danced a Tahitian number. This was followed by a "love goddess" routine with a stereotypical South Pacific flair in which a beautiful young Polynesian woman, dressed in white to symbolize her purity, did a solo dance. Here the movement was very slow and seductive, like an unrefined Hula 'Auwana (post missionary style), but the song sung by the group was Tahitian. The narrator defined this dance as an Otea, a Tahitian form. However, I find this inaccurate. I think it is a hula because as I know it the Otea is danced with elaborate drum patterns that signal the dancers as to the next dance patterns to be performed. Further, it generally is a couple or group dance that is famous for its fast, organized movements not slow and seductive ones. This is a small example of the gross misrepresentation of Polynesian dance genres one can find in these shows.

The next dance was a Tahitian Aparima in which six women danced slowly with undulating movements, especially in the hips. Again it is quite similar to a hula, however in this case the title most likely fitted the genre.

The lights changed as the men came out excitedly and performed a Fa'ataupati/Siva a Tama. They were then dressed in traditional Samoan lava lava. Afterwards the men disappeared backstage as the women re-enter dressed in formal Hawaiian mumu's representative of the kind worn during King David Kalakauas time. In these they danced a Hula 'Auwana for Queen Liliokalani. The song played by the musicians was Ka Lana Na Pua written by Eleanor Pendergrass. The pace quickened as the song changed and the women took Maori poi balls, and performed a short poi number. For this number they also stick feathers in their hair which is now a common part of Maori Costume.

The Program continued with a Cook Island number from Rarotonga. Here there is no dance, only singing by a solo female with male and female backup. During this time the dancers change backstage. Again they adopted a different costume, Hawaiian ti leaf skirts. The narrator informed us that these skirts originated from Fiji. Although this is one of the ideas for the origin of this skirt, it is not a proven fact. They danced the hula Na Pae Pae commonly called the rocking chair hula. The dancers used uli uli (split bamboo) and small feather ipus (gourds) for additional accompaniment. This hula was topped off with a Hollywood style finish that is familiar to this type of show.

The Samoan ma'ulu'ulu was announced next. Five men did a dance utilizing kava mixing movements along with slaps. The dance itself was more representative of a fa'ataupati/siva a tama than a ma'ulu'ulu. Further more, since only men were dancing in this style, I questioned the validity of the title they gave. I think it was a fa'ataupati/siva a tama. The men continued dancing as they performed a Tahitian aparima about canoeing. As they exited, the women re-entered clad in traditional Tahitian pareu (cloth wrap) and headress. The six of them danced a Tahitian tamure and were joined by a single male.

The lights changed again as our narrator informed us that the famed fire dance was next. She described this dance as one seen at the beginning of Samoan dance events. This is inaccurate. As she finished her description, it was easy to sense the excitement of the audience. It is this dance that gets a great deal of attention and publicity, expecially in the tourist industry. It appeals to the public on many levels. First there is an element of danger and a very "savage" appeal. There exist the idea that this is exotic behavior. Further, it is attractive to women, who due to the sexual revolution, are expressing their delight verbally in the forms of yells and hoots. Of interest to note here is that this dance is rarely done in its knife form in Waikiki since it is not as visually spectacular.

A solo male wrapped in a Tahitian rather than a Samoan style wrap came center stage and did the now famous "Aloha" bit with the audience in which he says "Aloha" and the audience responds "Aloha".

He did this three to four times. Finally satisfied with his response he lit one end of the torch he held. He put this lit end in his mouth and lit the other end of the torch. In this dance the man basically did little foot work. As a result he remained in one spot for most of the piece. It was designed more to emphasize the acrobatic agility with which the dancer tossed and twirled the lit torch about. He twirled it all around his body, in between his legs, and over his head. He then lay on his back upon the floor with his legs pointed towards the ceiling, and placed the lit ends of the torch on his feet for a minute or so, then jumped up and finished the dance. They called it a "Tiva". I find no such definition or existence of this word in Milner's Samoan English Dictionary. Therefore, I have no way to verify what this word means, or how they came to title this dance in this way. In all my discussions with Samoans, none knew the name for this genre.

The finale began as the dancers came back on stage dressed in traditional Samoan costume and sang and danced to the hymn O Le Uso Wo E Malo E Taqi. The beat used with this was peculiar and had a burlesque flavor. The dancers changed positions for a ma'ulu'ulu with women sitting and the men standing behind them. This led into the final number, a taualuga, as the dancers backed up to allow a nicely costumed taupou to enter and take center stage. She began dancing solo and as is traditionally done the men started dancing around her. A Samoan woman in the audience gave money to the taupou on this particular night. The taupou

then speed up her dance and finished. This is not common practice to speed up at the end of the taualuga and is against traditional Samoan conventions.

This was the end of the actual dancing performance. Yet, as is usual an ori tahiti, known commonly as tamure, was the actual last dance. Here the women went into the audience and picked men to come on stage to dance this quick, sexually oriented dance with them. The audience really enjoyed this, since this style of dance was based on rapid hip movements that are difficult for a malahini (foreigner), the result was interesting, individual attempts often being amusing.

In conclusion, this section brings up points about authenticity and truthfulness to form that are valid. Often due to lack of prior knowledge, we have no basis for comparison when viewing dance and as a result we are left accepting what is told to us by what appear to be authorities on the subject. It is important to know that Tavana's show is quite typical of what is seen in Waikiki. The information is usually half accurate and half inaccurate. The important point being that once one bit of inaccurate information is accepted as the truth and communicated to a large majority of people, it increases the possibility for misinterpretations. This creates a domino affect that, in time, is detrimental to the historical preservation of dance.

note:

Samoan dance is also seen as part of Waikiki Cruise entertainment shows along with shopping center programs. The knife/fire

dance is also often shown on television specials and serials dealing with Hawaii. An example of this was seen on the Magnum P.I. and Simon and Simon series shown on channel 9 on Friday, October 15, 1982.

Polynesian Cultural Center:

Although not located in Waikiki, the Polynesian Cultural Center (PCC) is the biggest Waikiki type show. More people visit the PCC annually than any other attraction in Hawaii. It has unique aspects to it that are not present in Waikiki shows. Located in Laie, on the North shore of Oahu, it was originally established with several purposes in mind. First it is a Mormon-funded operation. It focuses on bringing islanders from various parts of the Pacific to Hawaii, in order to study at the Brigham Young University Campus in Laie. The PCC gives these students a source of income to pay for their schooling while at the same time they share traditional aspects of their culture. This idea of authenticity is another founding thought behind the center itself. The attraction is that in addition to being authentic, it is like taking a trip into history, or moreover, to the island itself.

Another important idea behind the PCC is that of cultural preservation and expanded awareness. By bringing islanders together, this center becomes a focal point for Pacific identity and the thoughts perpetuated from this. Further, it makes possible not only cultural awareness between islanders, but between all

peoples. This is an important concept governing the center. Therefore, the main focus overall is that of education.

The PCC is an impressive place. It is 42 acres of land converted into authentic reproductions of Tongan, Fijian, Tahitian, Samoan, New Zealander, Marquesan, and Hawaiian villages. These are divided by water ways that carry people from village to village by canoe. Other modes of transportation inside the PCC are by bus or foot. There are guided tours, or one can explore on one's own.

At each village there are a number of selected activities going on. There is tapa beating, mat weaving, and learning to ma'ulu'ulu as part of the Samoan village. During the day there are two daytime shows of around forty-five minutes in length, that take place in an amphitheater. However, the show to see is the evening show since the day time shows are a synopsis of what is shown at night. I have seen this show twice, once in 1978 and again in 1982. Both times I was overpowered by the strong tourist orientation that takes away from the authenticity of the entertainment. This is why I categorize this show as the biggest Waikiki show. Its format is similar except that the PCC group is huge with 150 performers. This is visually very strong. This group is further sub-divided into cultural groups. The performers only perform pieces from their cultural background. Therefore, the performance quality is high since they do not have to dance every number. Their concentration is more focused on things common to them since childhood. This is not usually the

case in Waikiki shows since many performers there are not from the islands they depict. However, the PCC show is also choreographed and is designed as a money maker, thus it has its fair share of razzamataz.

Personally I am disappointed with it. I think it is over publicized as being an authentic representation of Polynesia. It is also very over-priced. Further, I feel that it helps contribute to the sterotypical ideas that plague Pacific islanders,

Even though this is the case, the Samoan group fares well in my opinion. Most of the performers are students from BYU as well as Samoans from the community. I have seen them perform outside of the PCC. At the PCC they perform a full repertoire and their costumes are of a high quality and represent Samoas's finest. Usually they do the fire dance as a solo. At Chaminades International Day, they did a knife dance with eight men paired off in couples. Here they hit each others knives much as in the sake. They also jump over each others knives. If this move is not executed with precision, the dancer will get hurt. For the most part the dances that they do at the PCC are just a small part of their repetoire.

The PCC show is a good representation of Samoan dances. Overall, the PCC does not misrepresent genres as does Waikiki. In most respects the dances are true to form and presented as such. Yet, there is one aspect that changes this slightly; it caters to tourists. This is a major problem for me since I have seen Samoan dancing outside of the tourist realm, and it is different. The

form may be the same, however, the attitude is not and it directly affects the performance. This is a hard aspect to describe accurately in words. Yet, it is a significant point when discussing the PCC.

I stay away from indepth descriptions here due to the fact that they would be a repetition of previously described events. I do think that this performance of Samoan dances is mandatory to see if the total picture of tourism dance is to be complete.

SECTION FIVE

Conclusion:

From the collection of this data the following conclusions will be made. First, this paper lays the ground work for those interested in further exploration in this field. In its entirety, the material contains the most data collected on the subject to date. More importantly, it gives the necessary information for those continuing the work i.e. using the data as a take-off point for field work in Samoa. Adding to the already existing body of knowledge in this field, it serves as a source of information for those curious about Samoan dance.

The most important conclusions of this paper are the anthropological, sociological, and cultural ones. Whenever possible these are noted; a synopsis will be added here.

Being a strict social structure with particular customs and formalities, the Samoan culture traditionally, as today, keeps

most Samoans within these cultural boundries. However, dancing and singing are the one place where Samoans have latitude to relax, and still function within cultural norms. Dancing functions as a release mechanism inside a strict society. It is when dancing that individual expression is the acceptable mode. This is significant on an anthropological, sociological, and cultural level, since dance is the device developed by the society itself, which allows people to be themselves. It serves to alleviate social and cultural pressures that develop by living in such a societal structure, and that is anthropologically significant.

Samoan dance teaches cultural values, and is a vehicle for cultural exchange. Children and adults interact when dancing and both learn about the customs and formalities of their culture. They learn Samoan etiquette in regards to personal and group interactions. Dancing is segregated sexually, as certain movements are proper for men and others for women, as is the case in the Samoan societal structure itself. The dance magnifies these relationships and clarifies them.

Having specific societal functions, dance accompanies all formalized celebrations as well as informal events. A man uses dance to woo his bride. Dance accompanies the ceremonies involved with the death of high chiefs, and is associated with political activities. It is always seen when two visiting groups meet as part of the formalities that each group goes through to show respect, honor, and love for their fellow Samoans. In this

respect it also allows Samoans to exhibit the love they have for the "Samoan Way" (Fa'a Samoa), their village, and themselves.

Samoans exhibit cultural pride when dancing. In Hawaii and Samoa, dance gives Samoans a sense of group unity. It is something that all Samoans share and can do as a community. In Hawaii this is more important since the awareness of one's own culture is heightened in a foreign culture. Here Samoans have a chance to exhibit cultural pride and to share with other Samoans as well as other cultures.

Samoan dance is a living example of cultural expression that survives centuries and still functions, today, as it did in the past with much intact and little changed. This and the above points are all anthropologically, socially and culturally significant since they exhibit the function of Samoan dance within Samoan culture. Further, dance as a product of culture has developed with specific societal functions.

Joann Kealiinohomoku defines dance as "a transient mode of expression performed in a given form and style by the human body moving in space. Dance occurs through purposely selected and controlled rhythmic movements, the resulting phenomenon is recognizable as dance both by its performer and the observing members of a given group".²² This is a working definition of dance applicable to Samoan dance forms. It illustrates an important aspect of Samoan dance; that it is a product of a particular culture and recognized as such by that culture. Further, it has specific functions within the culture that developed it.

Thus it has evolved with a specific reason and continues to withstand the test of time.

Anna Royce in her book, The Anthropology of Dance, gives eight points that give a dance form survival potential.²³

1. Flexibility in the sense of serving more than one function.
2. Flexibility in the sense of not being tied exclusively to any one institution.
3. Flexibility in the sense of not being limited to a small elite either in terms of performance or observance.
4. A number of links with other aspects of culture.
5. A structure that allows for improvisation and modification.
6. Attributes that make it entertaining or potentially marketable.
7. Potential for marking identity in situations of contact.
8. The ability to change from being a recreational dance form to one for formal occasions and vice versa.

Samoa dance has all these characteristics. It is a living cultural art form that has survived and continues to survive much as it has for centuries. The tolerant Samoan nature which allows innovation without elimination of traditional cultural forms most likely insures the future of Samoa dance.

Finally, I conclude that the anthropological, sociological, and cultural significances of Samoa dance are many and tell us much about Samoan people, dance, customs and culture. Furthermore, as illustrated throughout this paper, Samoan values, cultural pride and individual awareness, are inherently taught in the dance. These aspects combined seem to insure that Samoa dance will continue to develop as an art form and provide the material for further anthropological study.



PICTURE SECTION

Picture Index

1. Sasa, American Samoa Arts Council Choir (ASACC).
2. Ma'ulu'ulu, ASACC.
3. Tualuga, Honolulu Star Bulletin, 1973.
4. 'Ava Ceremony, ASACC.
5. Taupou, Samoan Students' Field Day (SSFD).
6. Manaia, Kaimuki High School, SSFD.
7. Fa'auma leading Fa'ataupati/Siva A Tama, SSFD.
8. Fa'auma, Ma'ulu'ulu, ASACC.
9. Entrance Dance, Nanakuli Group, SSFD.
10. Tulafale, ASACC.
11. Tulafale, Fealofani Club, University of Hawaii (U.H.)
12. Fine Mat/Gift Exchange, ASACC.
13. Tapa/Gift Exchange, ASACC.
14. High Chief, ASACC.
15. 'Ava Ceremony, ASACC.
16. Ma'ulu'ulu with both males and females seated, ASACC.
17. Ma'ulu'ulu with males standing and females seated, Kaimuki High School.
18. Ma'ulu'ulu with both males and females standing, ASACC.
19. Ma'ulu'ulu illustrating males and females doing different movements at the same time, ASACC.
20. Ma'ulu'ulu illustrating males and females doing different movements at the same time, ASACC.
21. Sasa, "Talofa" Greeting gesture, ASACC.
22. Sasa, ASACC.
23. Sasa, "Sui" or "Woo" gesture, ASACC.

24. Sasa, Chug step done in SAsa as a transition from sitting to standing, ASACC.
25. Sasa, ASACC.
26. Fa'auma leading Fa'ataupati/Siva A Tama, SSFD.
27. Fa'ataupati, SSFD.
28. Sake, ASACC.
29. Sake, ASACC.
30. Fife/Knife Dance.
31. Tauluga, Fealofani Club U.H. .
32. Tauluga, Fealofani Club U.H. .
33. Tauluga, Fealofani Club U.H. .
34. Tauluga, SSFD.
35. Tauluga, ASACC.
36. Tauluga, SSFD.
37. Tauluga, SSFD.
38. Tauluga, ASACC.
39. Tauluga, ASACC.
40. Tauluga, Taupou, ASACC.
41. 'Ava Ceremony, ASACC.
42. Samoan Arts Council Choir.
43. Samoan Arts Council Choir Program.
44. Advertisement from This Week Oahu, November 8-14, 1982.
45. Advertisement from This Week Oahu, December 6-12, 1982.
46. Advertisement from Where Oahu, November, 1982.
47. Cover from Guide To Oahu, November, 1982.
48. Advertisement from Where Oahu, November 13-19, 1982.

49. Advertisement from Guide To Oahu, November 29- December 5, 1982.
50. Brochure from the Polynesian Cultural Center.
51. Advertisement from Guide To Oahu, November 29- December 5, 1982.
52. Advertisement from Continental Airlines Magazine Extra, December, 1982.

APPENDIX: Dance Word From Augustin Kramer's Samoa Island, Section
Eight: Amusements, pages 557-634, (Kramer's definitions):

poula- night dances, begin sitting and go to standing, usually the case
with night dances.

talalo- sitting dances in which movements of the hands play primary part,
many forms.

fiti- a sitting dance, at which the time is beaten by the backs of the fin-
gers smacking on the legs or on the mats, to it is sung "fiti e a sa'eu
sa'eu teuteu".

sa'eu- to pass the hands backwards and forwards; according to Pratt to stir
up something.

teuteu- to decorate with tuiga.

vila- singing only, beating up and down with the forefingers.

mamau- sitting dance, the hands laid one in the other, humming mm.

ula- (poula-a night dance; aoula-a day dance) at feasts, with head ornaments.

titi- song and mat beating.

sa'e- a dance of naked women at the poula.

sate- a dance with sticks.

soa- a very old dance performed by 100 and more people standing in the open
air, they move their extended arms slowly up and down, **performed at
large ceremonies, the death of chiefs, etc.**

Pratt-name of old dances:
ma'emaile-

solilemogamoga-

savage-

sosoa (with singing)-

tauatane- a mens dance

siva- song at the dance

ma'ulu'ulu- when boys and girls dance together. Pratt- a kind of night
dance, recently introduced.

ula- most frequently danced dances.

tu'itu'i- drum sticks.

pati- clapping with flat hands, lightly.

po- heavy clapping with hollow hands.

Pratt- also used for beating mats

'auta-

to'ulu-

Informants Definitions:

ma'emaile- to finish the dance slowly.

savage- sea oyster.

siva- song and dance.

ma'ulu'ulu- dance with song, hand movements, men and women, all ages,
sit/stand, sometimes start sitting and go to standing.

siva nofo- any sitting dance/sing.

talalo- old word, a song with the clapping of hands (Pratt).

fiti- old word, to keep a beat with the back of the fingers, for taualuga,
others milimili and fiti as told by the Fa'aluma.

sa'eu/sa'e- to scratch up the earth (Pratt).

teuteu- for a taupou, when she has to put on tuiga, **her garment and
coconut oil.**

toga- a taupous garmet.

laufala- leaves , she never wears flowers instead of feathers to dance.

tuiga- tall thing on taupous headdress, worn on more formal occasions, manai
wears tuiga also.

pali- headband that holds on tuiga.

sei/fulimoa- chicken feathers, worn for kava ceremonies by taupou, and worn
by others, used more commonly and not only for special occasions.

vila- beating with forefingers, song with motion of the hands(Pratt),
usually sitting, Siva Samoa.

pese- singing.

tata- to beat.

titi- feather waistband, Fa'aluma, Taupou and all dancers, titi and sei
always go together to accent hip, always in one color, green, yellow ,
red, etc., dyed chicken feathers.

sa'e- to turn in a certain direction, a naked dance(pratt).

sate- stick dance, one stick short and one long, partner dance, (Tongan Soken) sing repetition of words, with each repetition change the way you hit, war dance, knife dance demonstrates how people used to make war, how things were obtained are demonstrated through dances.

-never dance on Sunday, any day but Sunday.

-when teaching Sasa or any dance, learn by counts.

fa'ataupati- slapping dance done only by men/boys, sing and dance.

pati- clap flat hand.

po- cupped hand clap.

milimili- rubbing of hands together to make hot.

Siva a tama - refers to dance of men/boys, fa'ataupati.

sa'a/siva-dance and sing at the same time.

siva Samoa- same as Talalo, done by group of women or young girls, the song used depends on the age of the dancers, they are usually young girls.

Flag Day- each district performs, sasa, ma'ulu'ulu, siva Samoa, pese, Tualuga. April 17, in Samoa, prepare dances three months ahead.

Youth Week- all high schools prepare dances/singing.

May Day Hawaii- Kalakaua Intermediate, students perform Samoan songs and dances.

Siva Samoa- ORDER-

1. Sasa- everybody dances.

2. Ma'ulu'ulu- everybody.

3. Fa'ataupati/Siva a Tama- boys/men only.

4. Talalo- girls/women, sing and do action.

5. Knife/Fire Dance- if done comes here, usually solo.

6. Tualuga- done by wife of high ranking chief, daughter, if another women dances at same time, it is usually a older woman who was once Taupou.

sate- 'only danced on flag day or for tourists, each village prepares dances for tourists. In Western Samoa they still do sate.

-songs from Western/American Samoa are pretty much the same.

Fa'aluma- funny character.

Flag Day in Pago Pago- takes place in front of Legislators House:

- parade
- prayer- in Samoa never start anything without a prayer
- speech from Governor
- dancing/singing- group singing 1000's and 1000's of people
- lunch
- games
- ecanoe racing-only men

soa-Fa'a malie remembers this kind from when she was young, but this is no more today.

poula- seen on flag day when village visit another village, not happening very much today. When Western Samoans visit American Samoans there is always food, dance and an exchange.

soa- used to perform thses dances after burial of chief, but not done anymor
patatu-to beat the mats.

tasele- to beat quickly.

panauavila- a kind of siva at which drums are beaten until siva is finished.

'ausiva- dancing party

titi- some kind of garmet.

ta le siva- beating of the mats, accompanied by movements of the hands, never singing.

laulausiva-

tafua-

tafua le fala-

gigili- when taupou sings.

tali- refrain

vili- graceful twisting of the hands.

tene- shifting, turning of the body.

taga- movements of the hands in general.

lue- swaying of the body.

Taualuga tu i luga- to stand up and start standing dances.

lamalamata- fish spearing by torchlight

taulalo- (Pratt)- crawling on all fours.

Poge-

aualuma-

ma'ie apo- make haste, quickly.

Pepe of Falefa- famous Taupou, pepe- butterflies.

sa'e-

mulipaepae-

sasafia-

tuma- (Pratt)-drumming with fingers or knuckles on the matting.

soa- a family dance, when all dancers of a village belong to one family

fa'aa'oa'o- to learn or imitate, namely a drum.

laulausiva- usually named talesiva i.e. the first dance is not sung, but is only accompanied by beating on mats.

soliosiva- first dance, no common people take part in this, only the sons of chiefs.

tutule- (Pratt)- last chiefs dance, also the dancing of chiefs in general

sa'a- an old word for siva used in Manu'a (=haka of the Maori's).

host dance first, guest follow-order of dances-

- beating dance first
- song for chiefs sons dance
- chiefs sons dance
- then other dances follow

social dances for political festivities-

- weddings of High chiefs
- conferring of titles on chiefs
- war feasts
- deaths

soa- death dance

ta'alolo- great food homages, to go in crowds.

siva sate- stick dance (in Tutuila a knife)

sisimolea- name for dance movement, signifies striking the upper part of the stick against the same part of the opposite, whilst the back lower part meets the same part of the person standing behind.

pei'u or pai'u- in text for sivasate, also shouted in the tagati'a game, where the stick is raised only at the back.

nafa and logo- wooden drums.

fa'aali'i, fa'ali, mamapu- a kind of panpipe made of bamboo reeds, the longest of them measuring 4 feet, the open ends being tied into an open basket which was belaboured with drumsticks.

sivaa'ofe- dance at which boys of inland villages danced each with a panpipe in his mouth.

siva'ofe- bamboo flute, (Pratt-also fagufagu).

panauvila- siva at which the drum is beaten until finished (panauavila?).

polyphony- two part singing, Samoan singing type.

day dance with rowing songs.

foreign songs adapted and used with Samoan dances.

poula, aoula- night and day dances

siva nofo- sitting dances.

sasa- to beat without singing, only clapping.

fiti- flick.

sa'eu- to stir food.

teuteu- to decorate not only with tuiga, siva fa'a teuteu.

tuiga- taupou's head dress, head person, old word for taualuga-possibly use in Western Samoa, tells that dance is finished, that the last dance is done.

pese/pesega-singing.

mamau- constipated stomach

'ula- lei.

titi- waist band.

sa'e- a sneak preview of the private parts.

siva la'au- a dance with sticks.

soa- a partner, a dance in which you relate to others in a conversation type manner through movement.

solilemogamoga- cockroach.

savage- shell fish.

soso- fishing technique which uses singing.

tauatane- war dance done by men.

sa'a- siva.

siva- song and dance.

tata- beat the drum.

tu'itu'i- knock, crush, rough and strong.

pati- in sasa, clapping with flat hands lightly.

po- in sasa, heavy clapping with hollow hands.

fa'ataupati- boys slapping body dance.

patatu- feet beating.

tasele- unpolite word means "get your feet over here".

tasala- to beat quickly.

pake- slit drum.

-Informant: John Mayer (from class/conversation)

faiga- movements in a dance

titi- feather waistband worn when dancing.

sa'a- dancing, to kick your legs.

fati- music, the rhythm.

aiuli- person who dances ruff, comically during the taualuga. This person never takes away from the main person (Taupou, Manaia). They never dance in front of the Taupou. They are always in the background and they never touch the Taupou. They decorate the Taupou and demonstrate love, loyalty. They humble themselves and play the clown.

siva- Samoan song and dance.

fa'ataupati- slap dance by men.

knife/fire dance- war dance done by men.

ma'ulu'ulu- boys/girls group dance.

Taupou- high chiefs daughter.

sasa- dance, move hands, beat, no singing.

taualuga- taupou dances solo while men commically dance around her, demonstrates Samoan values.

pati- clap with flat hand.

po- clap with rounded hands.

lue- swaying of the body.

Footnotes

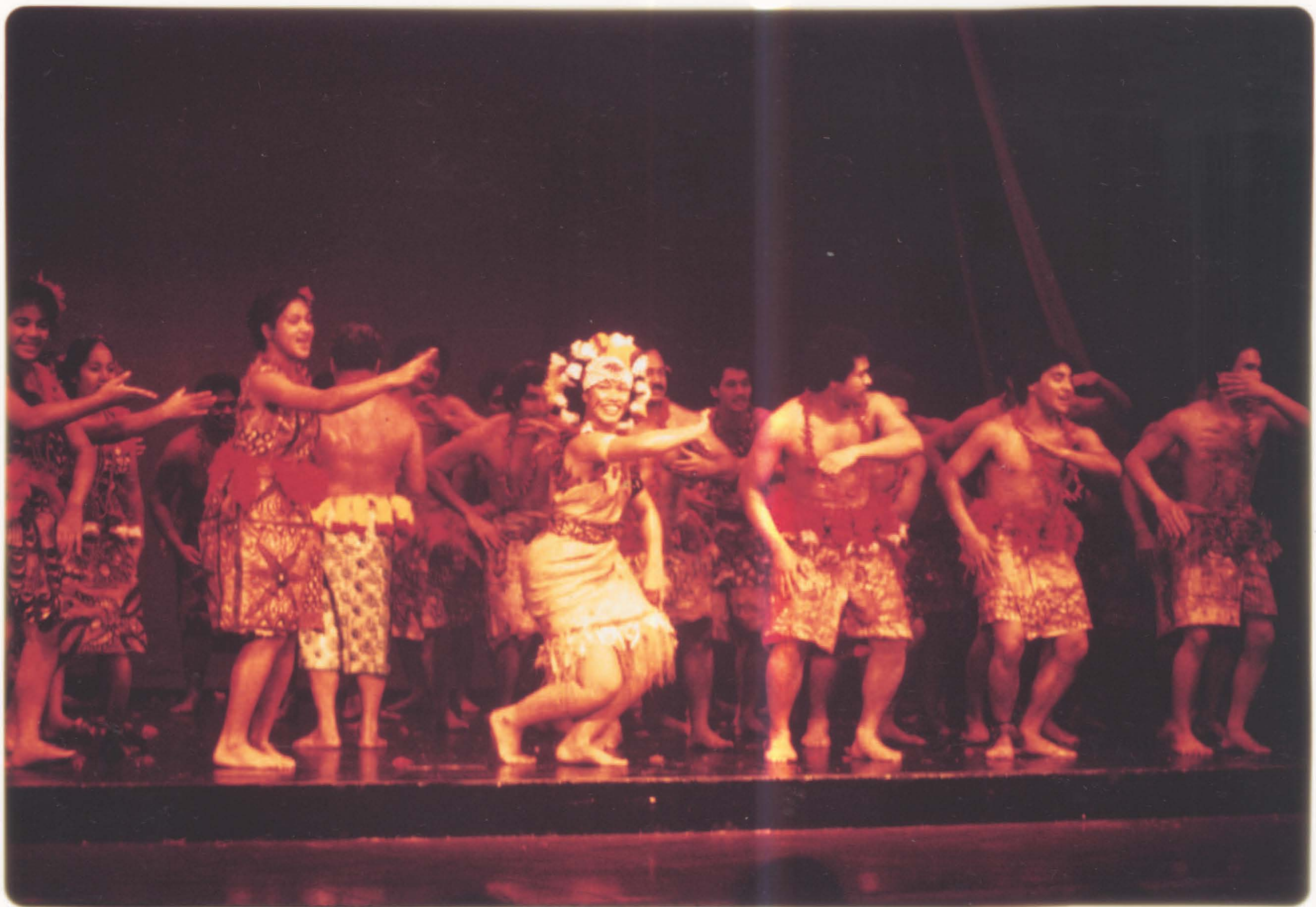
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Footnotes

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PICTURE ONE



PICTURE TWO



PICTURE FOUR



PICTURE FIVE



PICTURE SIX



PICTURE SEVEN



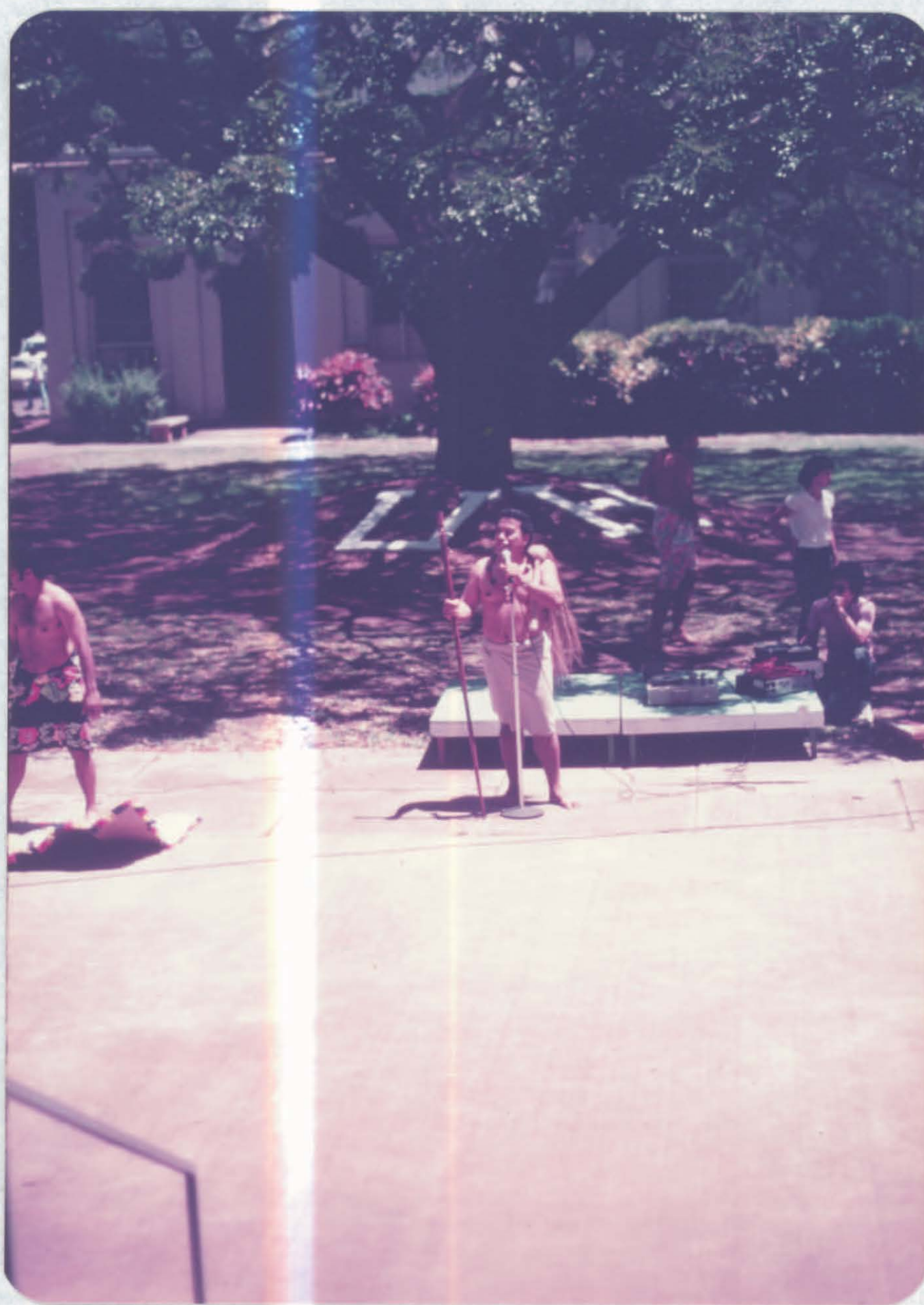
PICTURE EIGHT



PICTURE NINE



PICTURE TEN



PICTURE ELEVEN



PICTURE TWELVE



PICTURE THIRTEEN

COTTON CONTENT



PICTURE FOURTEEN



PICTURE FIFTEEN



PICTURE SIXTEEN



PICTURE SEVENTEEN



PICTURE EIGHTEEN



PICTURE NINETEEN



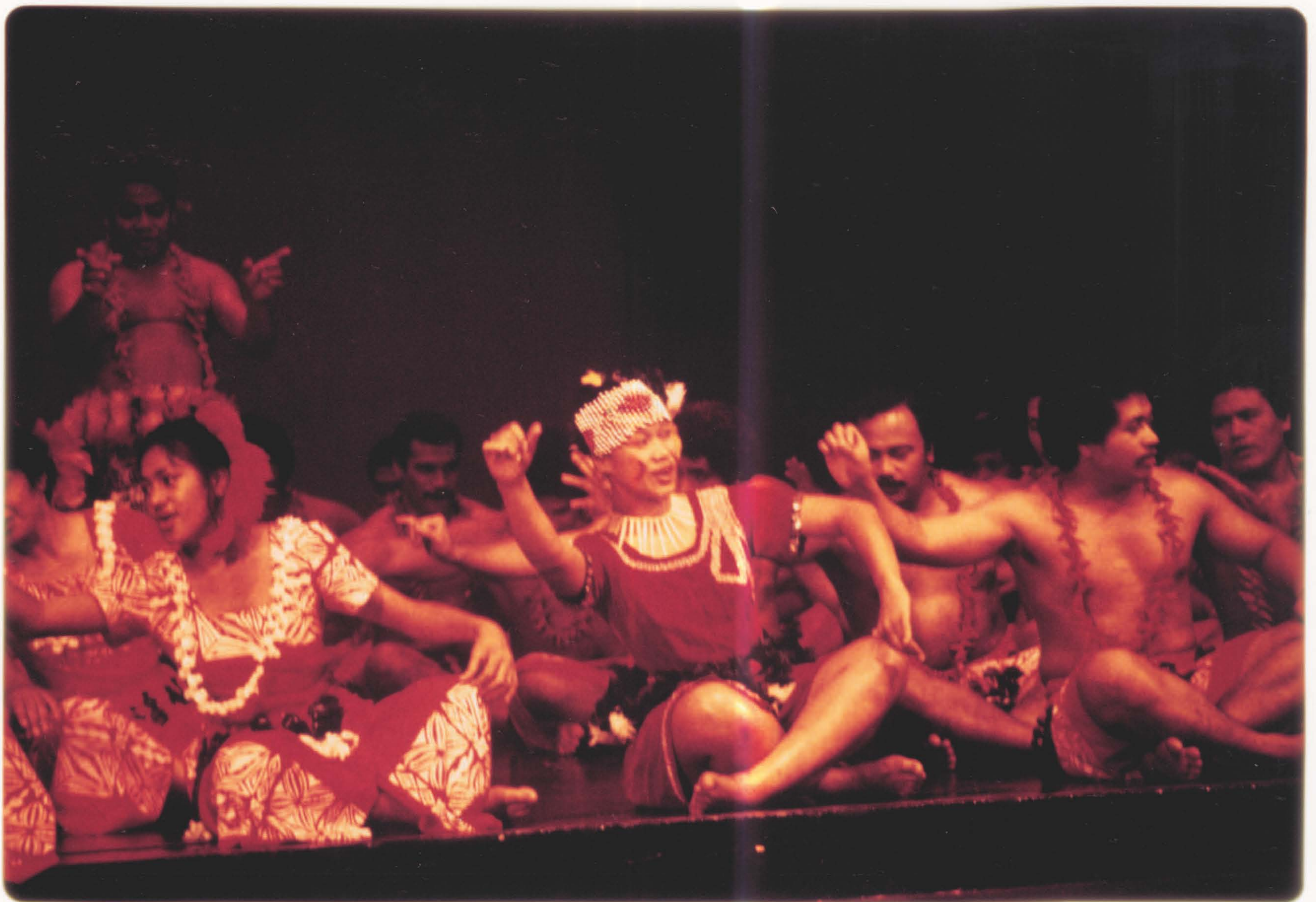
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PICTURE TWENTY-ONE



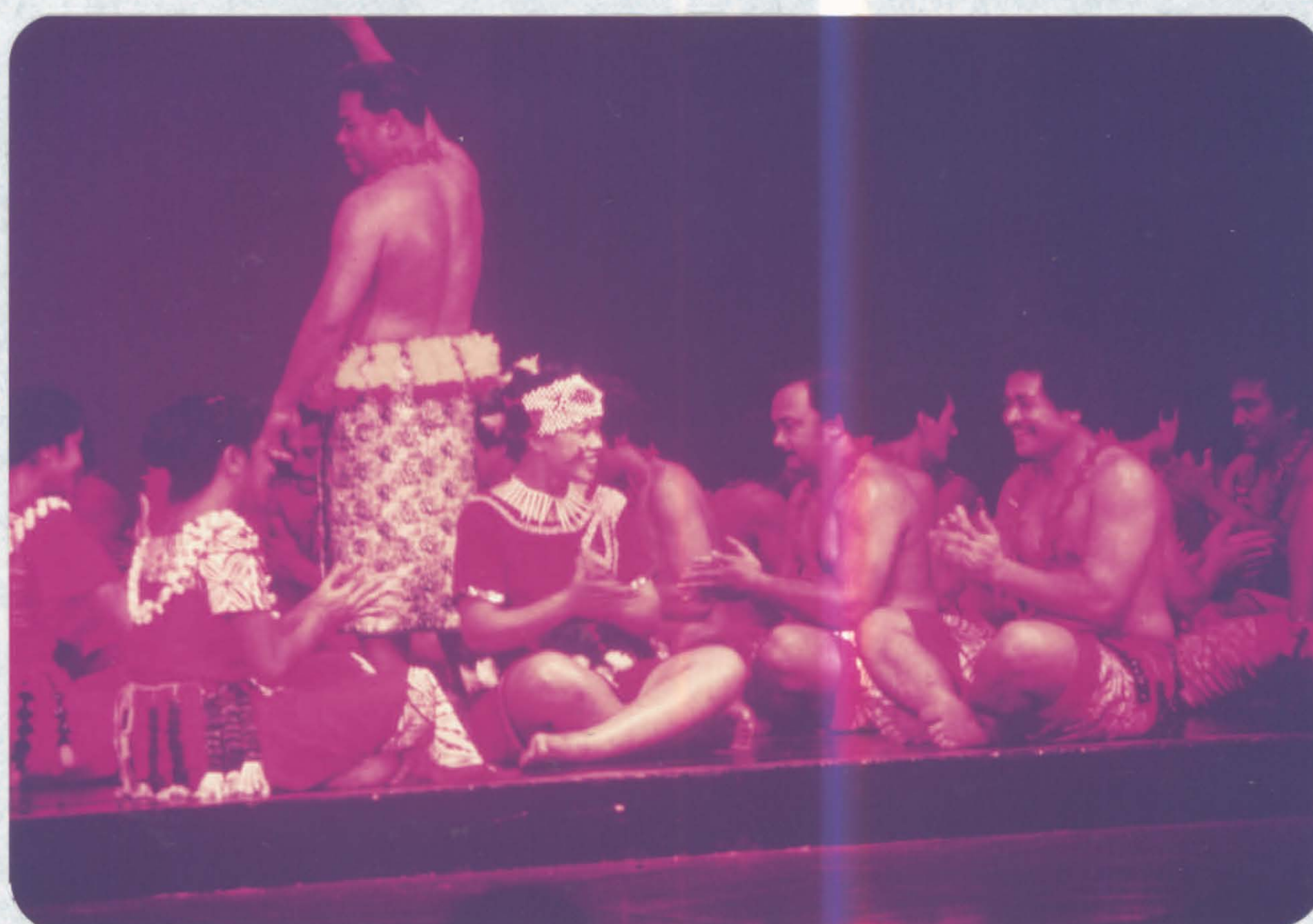
PICTURE TWENTY-TWO



PICTURE TWENTY-THREE



PICTURE TWNETY-FOUR



PICTURE TWENTY-FIVE



PICTURE TWENTY-SIX



PICTURE TWENTY-SEVEN



PICTURE TWENTY-EIGHT



PICTURE TWENTY-NINE

MILLERS FALLS



PICTURE THIRTY



PICTURE THIRTY-ONE



PICTURE THIRTY-TWO



PICTURE THIRTY-THREE



PICTURE THIRTY-FOUR



PICTURE THIRTY-FIVE



PICTURE THIRTY-SIX



PICTURE THIRTY-SEVEN



PICTURE THIRTY-EIGHT



PICTURE THIRTY-NINE



PICTURE FORTY



PICTURE FORTY-ONE



PICTURE FORTY-TWO

THE AMERICAN SAMOA ARTS COUNCIL
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San Diego Pasadena
El Cajon Los Angeles
HAWAII
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PICTURE FORTY-THREE

PROGRAM

OPENING CEREMONIES

The sound of the Conch Shell and the ringing of pates (wooden bells) call you to Samoa and one of the most colorful ceremonies of this land—a “saofa’i” or the investiture of a new high chief. The title of High Chief is bestowed on an individual after has been chosen by the predominant family of the province or village or district under their supervision. Chiefs and their families from other parts of Samoa are joined by members of the new chief’s family, relatives and his wife’s family for a presentation of fine mats, tapas, food, “ava” roots and appropriate dress for the new head of the family. This is followed by the formal Royal Ava Ceremony in which the new chief partakes of the traditional drink made of the ava roots for the first time as chief. Some members of the Choir are chiefs and are the only individuals allowed to participate in this occasion.

SONGS

Fonuea, Fonuea

This ancient song retells one of the most famous of Samoan legends. “*The Turtle and the Shark*.” Because a blind old woman and her grandchild were neglected by their family during a great famine, they jumped into the ocean where she immediately turned into a turtle and the child turned into a shark. To this day, when the children of the village in this legend, Vaitogi, sing this song, the turtle and the shark appear near the village’s shore.

Soufuna Sina

A lament by one of the most beautiful, legendary figures in Samoan folklore — the lovely Sina. Present-day expressions of elegance have been derived from this famous legend about the Samoan couple who had many male children and the one beautiful daughter. Sina sings this song after being captured by an evil ghost and forced into marrying him. Her youngest brother finds her and helps her escape, epitomizing the tradition that Samoan men are charged with the responsibility of protecting their female relatives.

La’u Lupe Ua Lele

An expression of love — this song laments the loss of a sweetheart, comparing it to the flight of a dove that is never to return, and the earnest but unsuccessful search for the little bird.

Samoa Silasila

A song describing a broken love.

Oka, Oka La’u Honey

A love song that could be right out of a Broadway musical comedy, as it compares a loved one to foods that are most desired. In this case, the lover is likened to the Hellaby corned beef, Fijian biscuit or a dish of mixed vegetables including tomatoes and peas. These items were very popular in the Samoan diet during the forties. It also urges marriage as a better alternative to the single life where temptation and out-of-wedlock children may result.

Tausagi mai Manu e

An ancient song by Samoans who were banished by the German administration in Western Samoa during the period of unrest in which the people were seeking their own stable government.

Sina

A song of Samoan games.

DANCES

Masina

A "maululu" or choreographed group dance that is performed while singing, this piece expresses the love of Samoans for their native islands. The Samoan's thoughts of their home in Samoa, no matter where they might live, is also explained.

Sasa

Performed to the rhythmic accompaniment of the "pate" or wooden drum, the entire company performs this dance that describes the various activities of daily life in the Samoan village—preparation of coconut fibres and weaving of sennit (Samoan rope) by the old men, preparing the ava ceremony, the birds that fly overhead, coconut husking and scraping . . . and even fighting.

Faliu le La

Sunsets in Samoa are spectacular in their phenomenal color combinations. It is at this time of day the Samoans relax and enjoy their leisure in groups. This dance describes the activities at this time of day, in particular the women as they walk around with flowers in their hair and around their necks.

Sake

This oldest of dances known to the Samoan people was one they originally performed before driving the neighboring Tongans from Samoa in a war fought nearly a thousand years ago.

INTERMISSION

SONGS

Minoi Minoi

Another musical comedy type song in which the basic and simple pleasures of life are compared to such things as sweets, coffee, dancing, etc.

La'u Rosa

"*My Rose*" — an old love song that compares a woman who is loved to a magnificent rose in full bloom, and laments the possibility that if she succumbs to temptation she will, in disgrace, wither as the neglected rose would wilt.

Lo'u Moega

In another of the Samoan legends, the girl Mele sings this lament as she searches for her twelve lost brothers, describing the hardships she has to overcome. "My bed is rocky, my home is the road, my light is the moon. When it sets, I sleep . . . etc."

Filemu Pei o le ua Tu

This traditional song is advice to the young people to take whatever comes in stride, and to remember their identity as Samoans. It refers to the importance of knowing ones family heritage, and the fact that no matter how much education one has, the value of ones background is nevertheless vitally important.

O le Mea Lava Ou Te Atu Ai; Ili mai le Foafoa

A medley of two ancient songs, the first one is a lament by a young man that he and his gift of "ipo," a Samoan food delicacy, may not be accepted by the parents of the girl he hopes to marry and thus his matrimonial request would also be turned down. The second song describes a tradition in old Samoa when the women of the village, called by the "foafoa" or conch shell, gather for the making of "siapo" (tapa).

Pese O Le Tatau

Tattooing was one of the more painful ceremonies of olden Samoa and this song describes the history of the art. At first, only women were tattooed. Eventually, the rules changed and only men could be tattooed. In ancient times, when a boy was judged ready for manhood, he was tattooed, a practice still followed today in some parts of Samoa.

Amuia lava o peau o le Sami; Lavalava Teuteu Faa-Samoa

The first song of this medley laments the hypnotic effect of love and desire which casts a spell on a man, thereby losing his freedom. This is in contrast to the waves of the ocean with their sense of abandon.

The second song again describes the traditional Samoan dress of tapa called "siapo," this time in words and music.

DANCES

Mauga o le Atuolo; Lavalava Teuteu Faa-Samoa

Two "mauluulu" group dances; the first describing a longing and desire for a far away love; the second describing the material for the Samoan's traditional dress—the tapa, made of paper mulberry tree bark, pounded and treated with both salt water and fresh water until it becomes a very soft white cloth-like material that is later block printed with natural dyes.

Mass Fire-Knife Dance

The men and women of the company perform this ancient war dance with razor-sharp knives to which fire has been added.

FINALE

Taualuga

The traditional finale to any Samoan entertainment or celebration—a solo dance or "siva" by the Taupou or Village Princess wearing an ornate headdress which is placed on her heavily bound head.

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Fualelei Dole
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Vanu Moe
Sousa Moea'i
Alualu Muna
Lavalea Noa
Ualolo Noa
Faaolataga Paogofia
Sili Poe
Samuelu Puefua
Malelga Puni
Napoleon Roach
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Sau Ueligitone
Afa Uikirifi
Daniel Uikirifi
Uati Vaiaoga
Pito Walker
Farao Wendt
Flo Wendt

PALAUNI M. TUIASOSOPO, MUSIC DIRECTOR

The talented director of the American Samoa Arts Council Choir is Palauni M. Tuiasosopo, known throughout Samoa and the South Pacific as "Brownie".

Son of an Orator, Brownie was born and raised on the main island of Tutuila. His early education was at the high school of American Samoa and at Punahou School in Honolulu, where he was graduated as one of the six most outstanding seniors of his class.

He received his college training at the University of Oregon where he majored in Political Science, Public Administration, and International Relations. But, because of his love for music, he also found time in college for vocal training and to tour with the Oregon University Singers.

Currently Assistant to the Governor in American Samoa, Brownie has previously worked with the Samoan legislature and has served as a delegate to the South Pacific Conference. He is chairman of the American Samoa Red Cross and of the Arts Council.



THE AMERICAN SAMOA ARTS COUNCIL CHOIR

The American Samoa Arts Council was created as an official agency of the Government of American Samoa and out of a strong desire to maintain and promote appreciation among Samoans and visitors of Samoan culture. The Council is also charged with improving and upgrading the cultural enrichment of the residents of American Samoa.

One of the most successful activities of the Arts Council is its Cultural Performing Arts Program with the Arts Council Choir as its nucleus. The Choir has represented American Samoa at the First South Pacific Festival of Arts where it premiered the first Samoan opera, which is also the first such work in a native language from the South Pacific. It has toured the United States five times previously, performing with great success in Hawaii, California, Washington, Oregon and Idaho with special appearances at Expo 74 and the National Governors Conference.

Members of the Choir are drawn from local Samoans, which include High Chiefs, Talking Chiefs, government employees, students, housewives, businessmen and others. They are trained by the director, who has had formal vocal training in a United States institution. Dancing comes naturally to all Samoans.

The music performed by the Choir is the ancient or historical music of the Samoan people which expresses not only their culture and emotions, but their history as well. The Arts Council developed this program in order to interest the younger Samoan people in their own culture and improve their knowledge of the history of their country.

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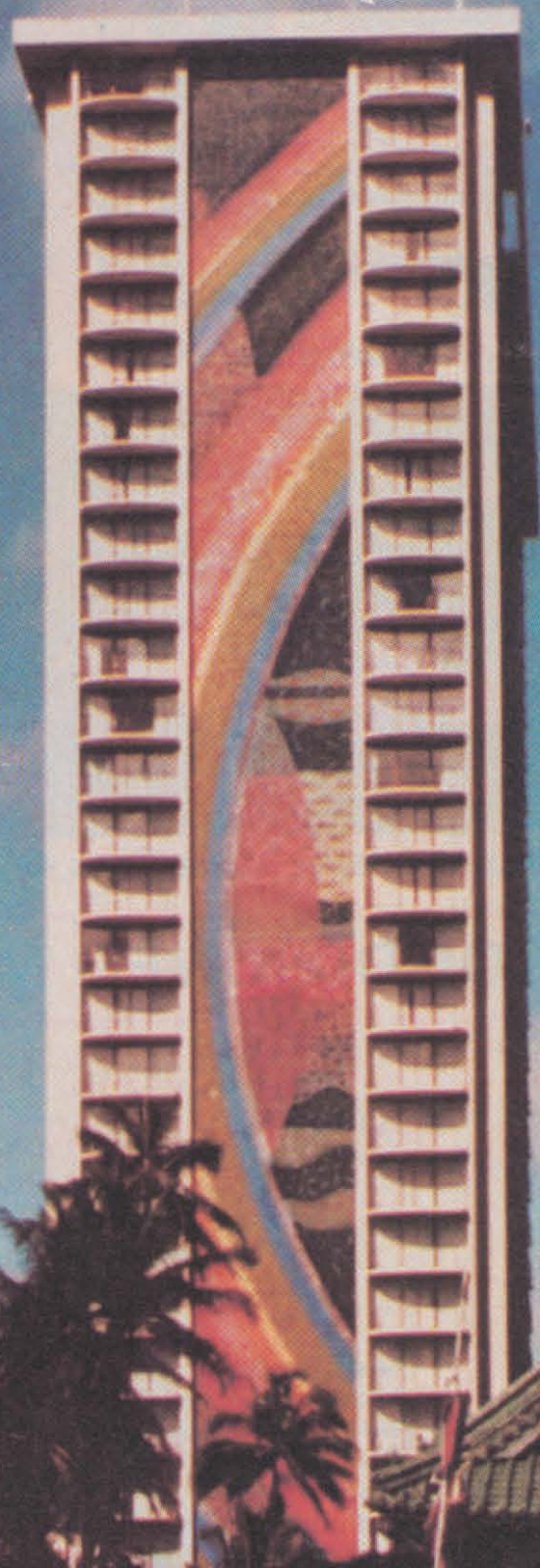
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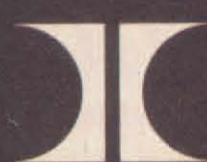
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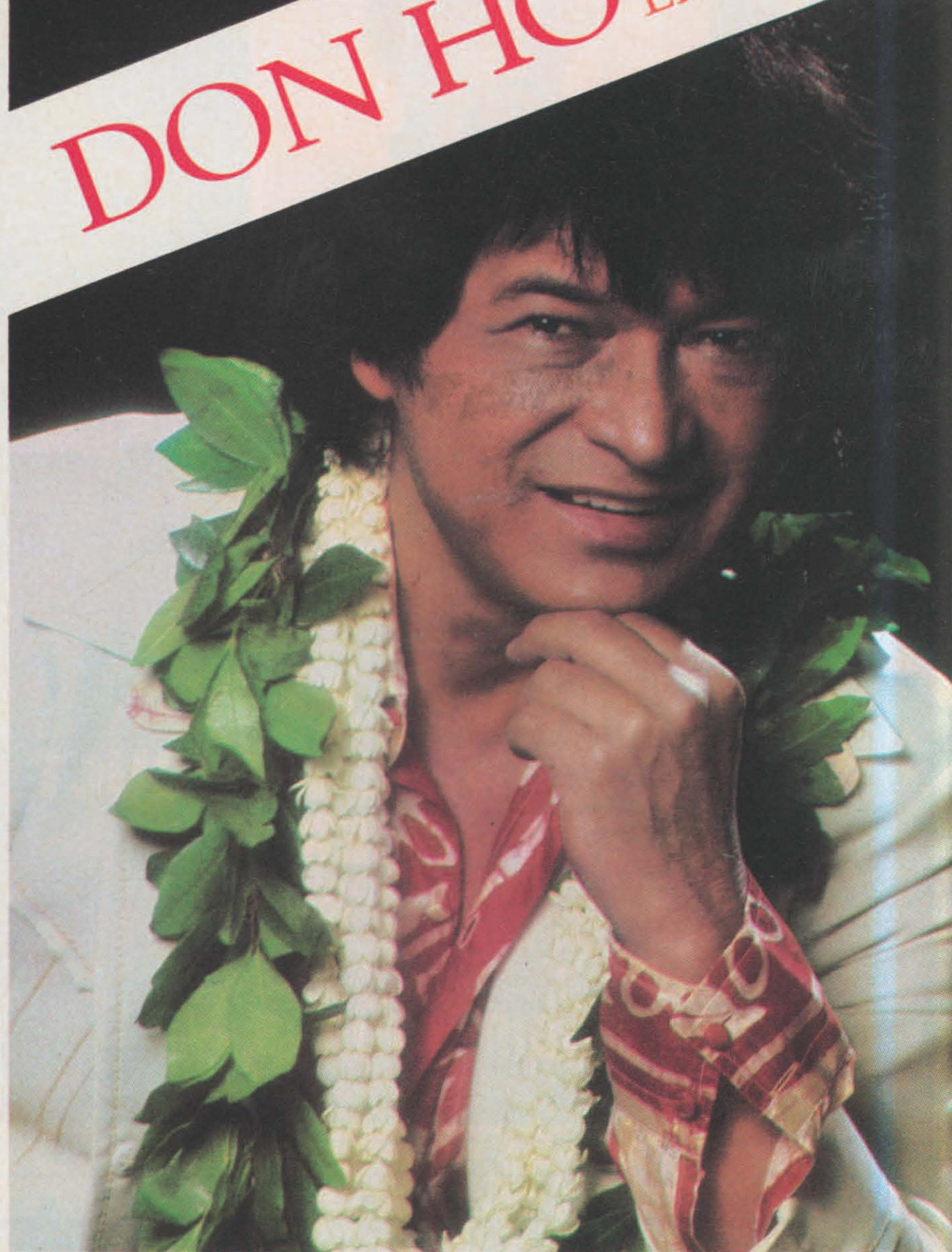


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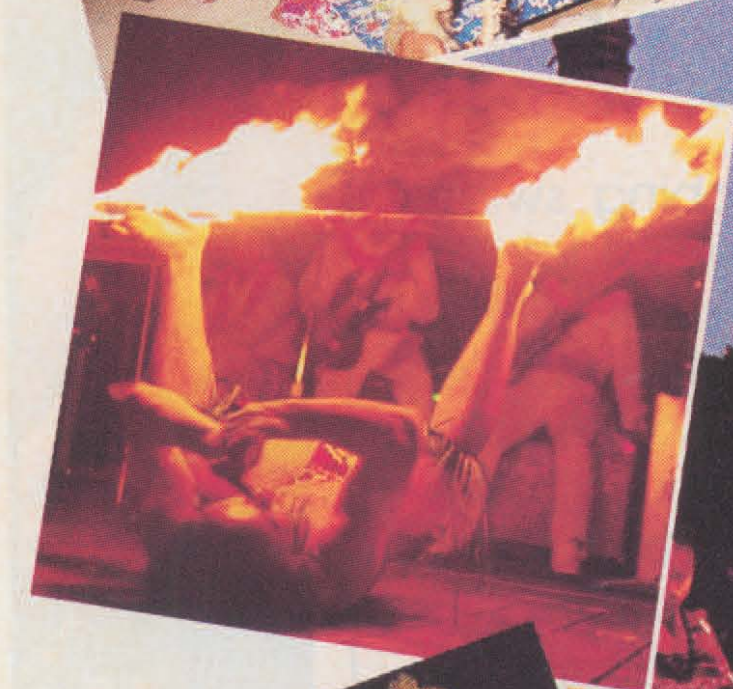
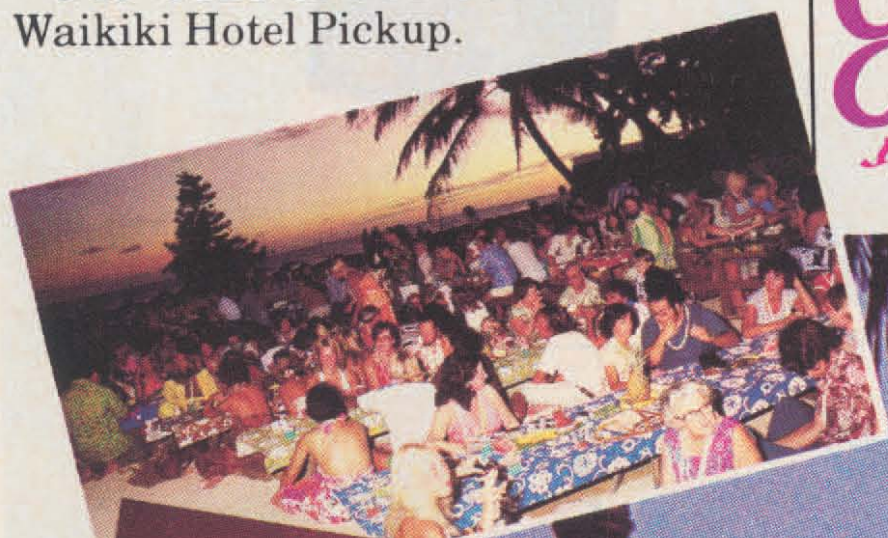
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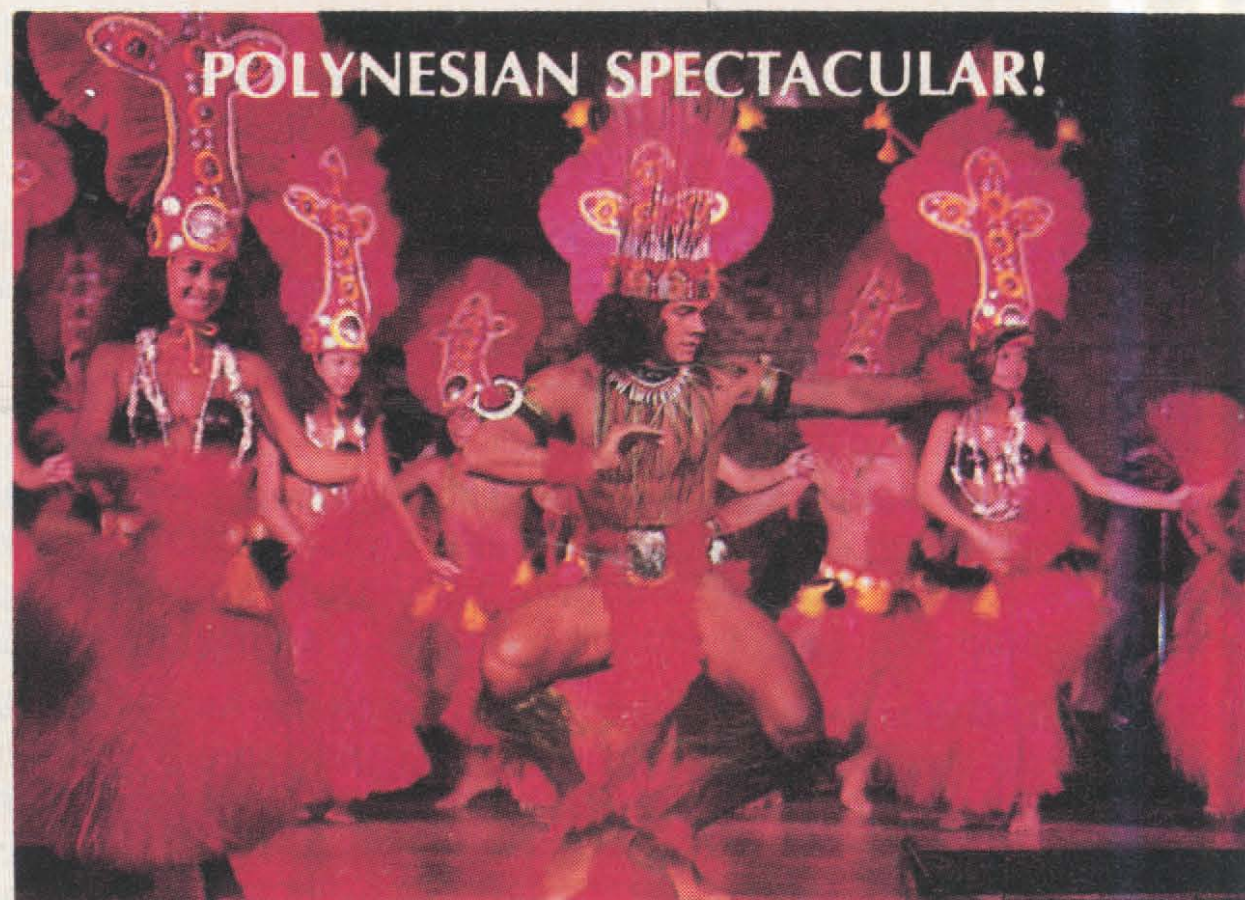
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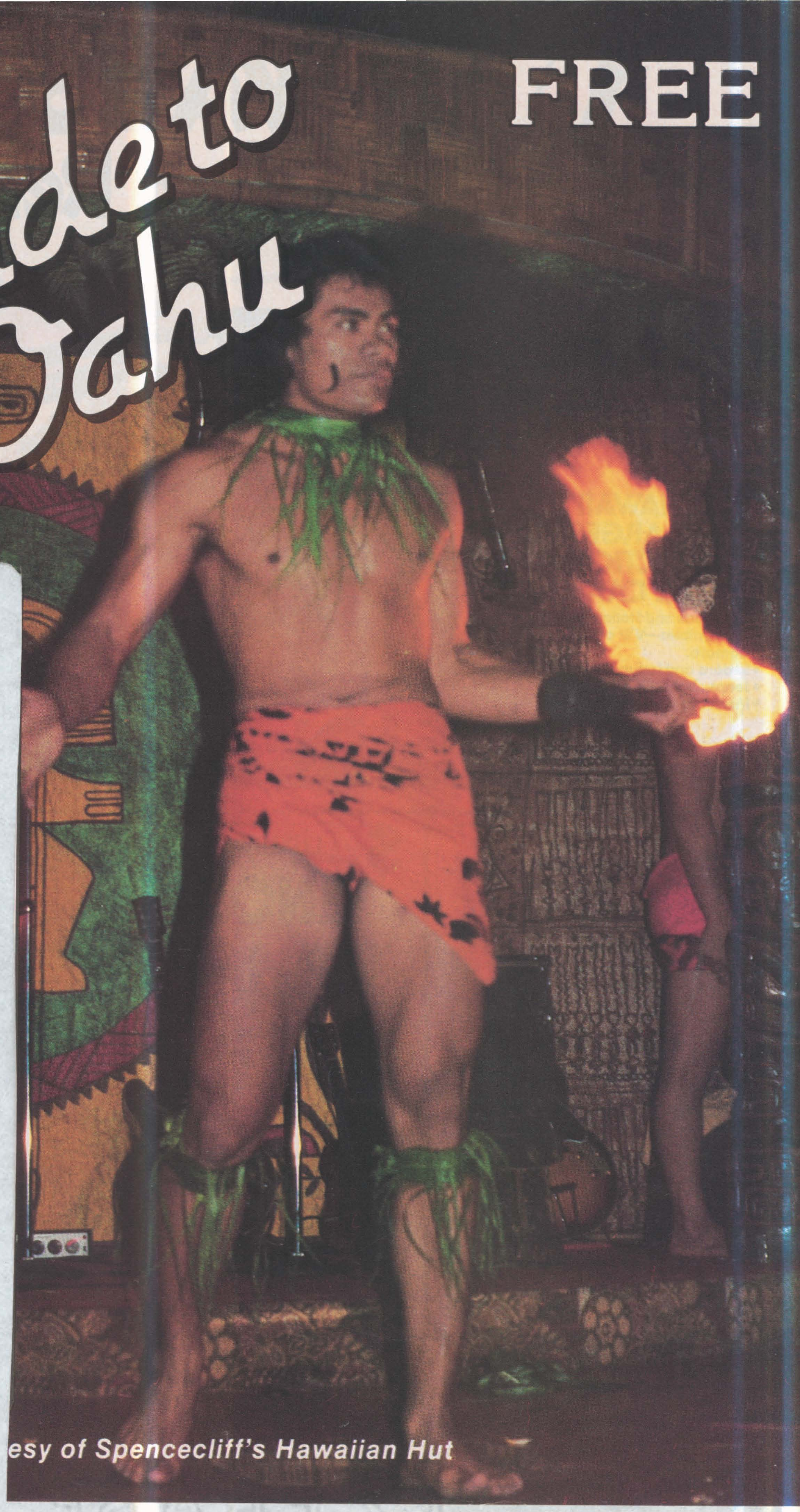
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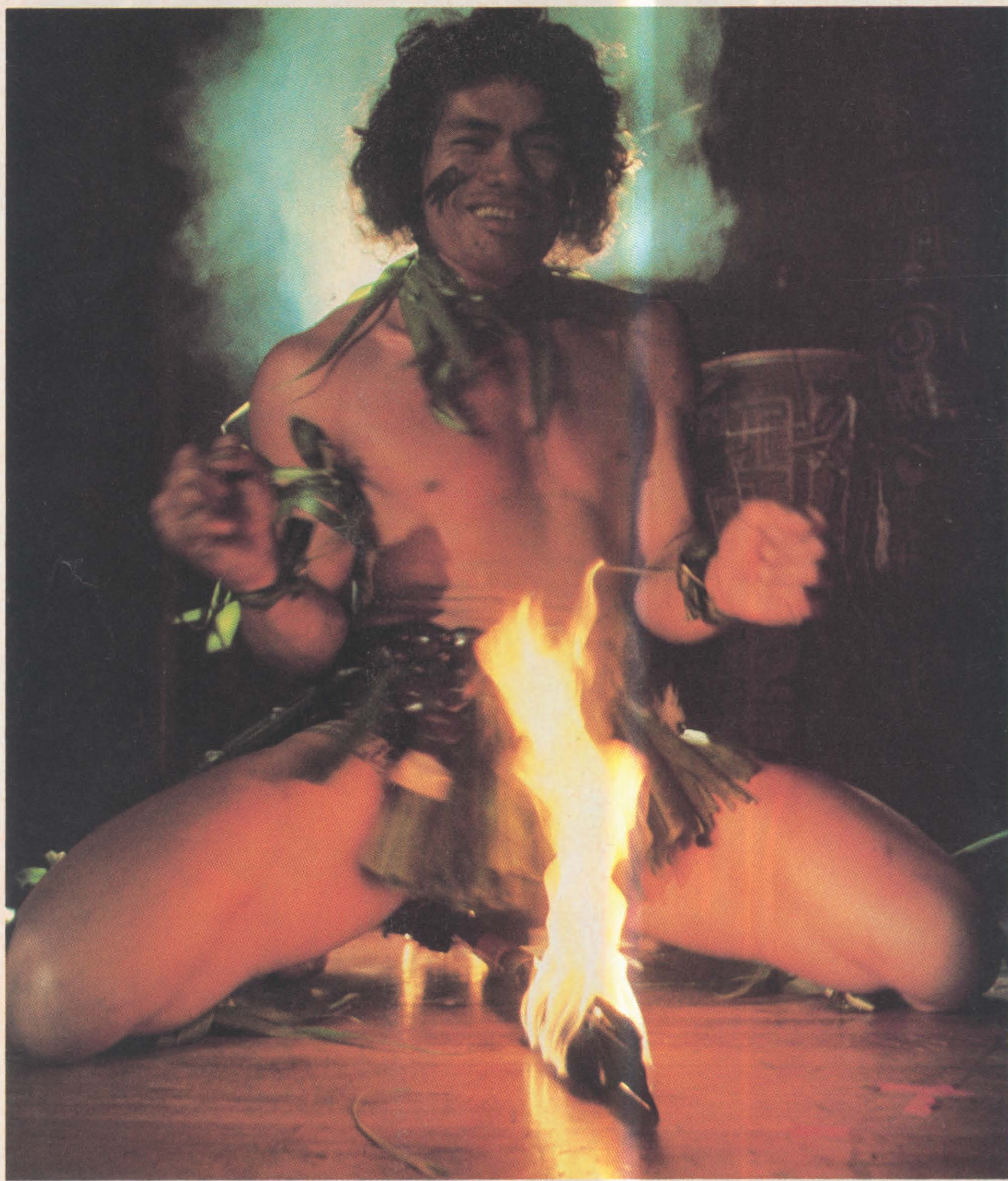
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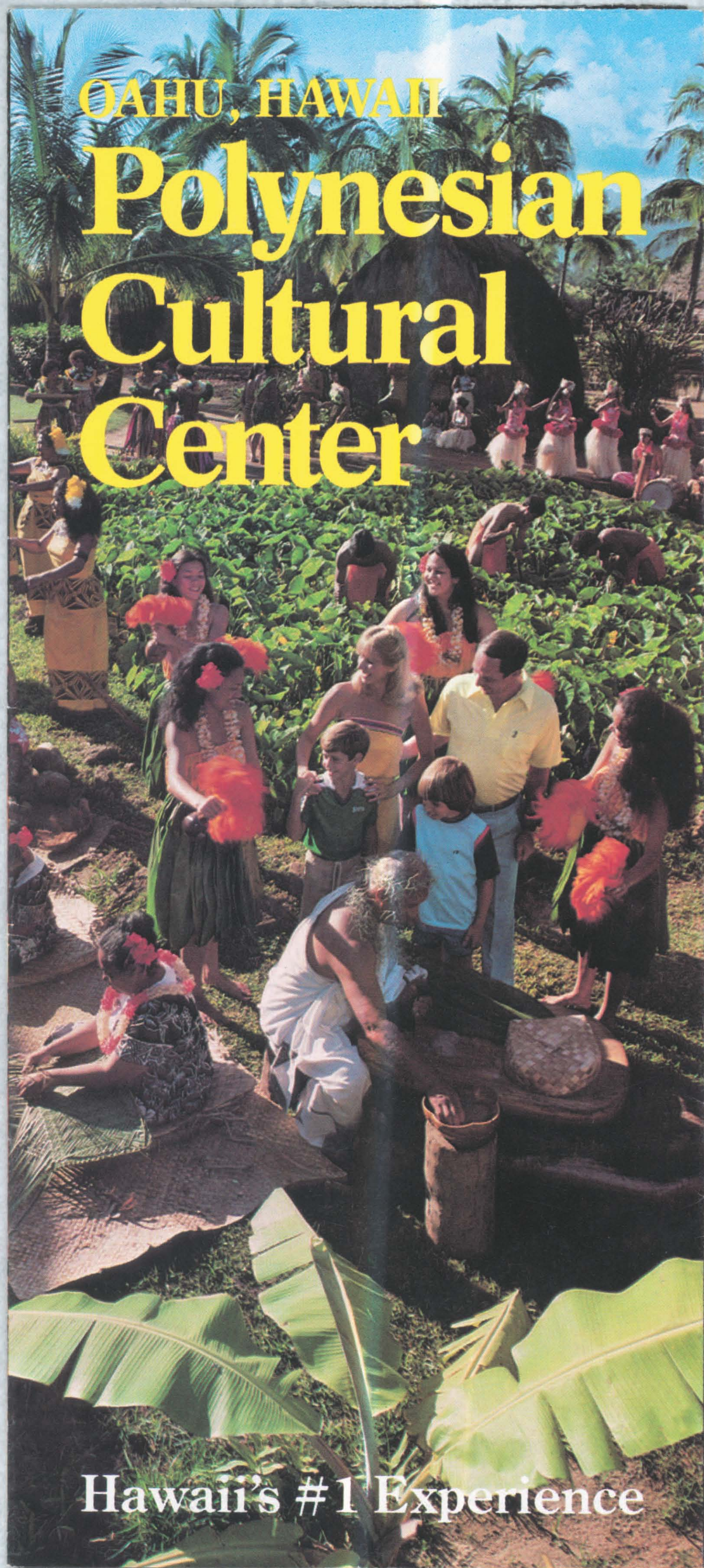
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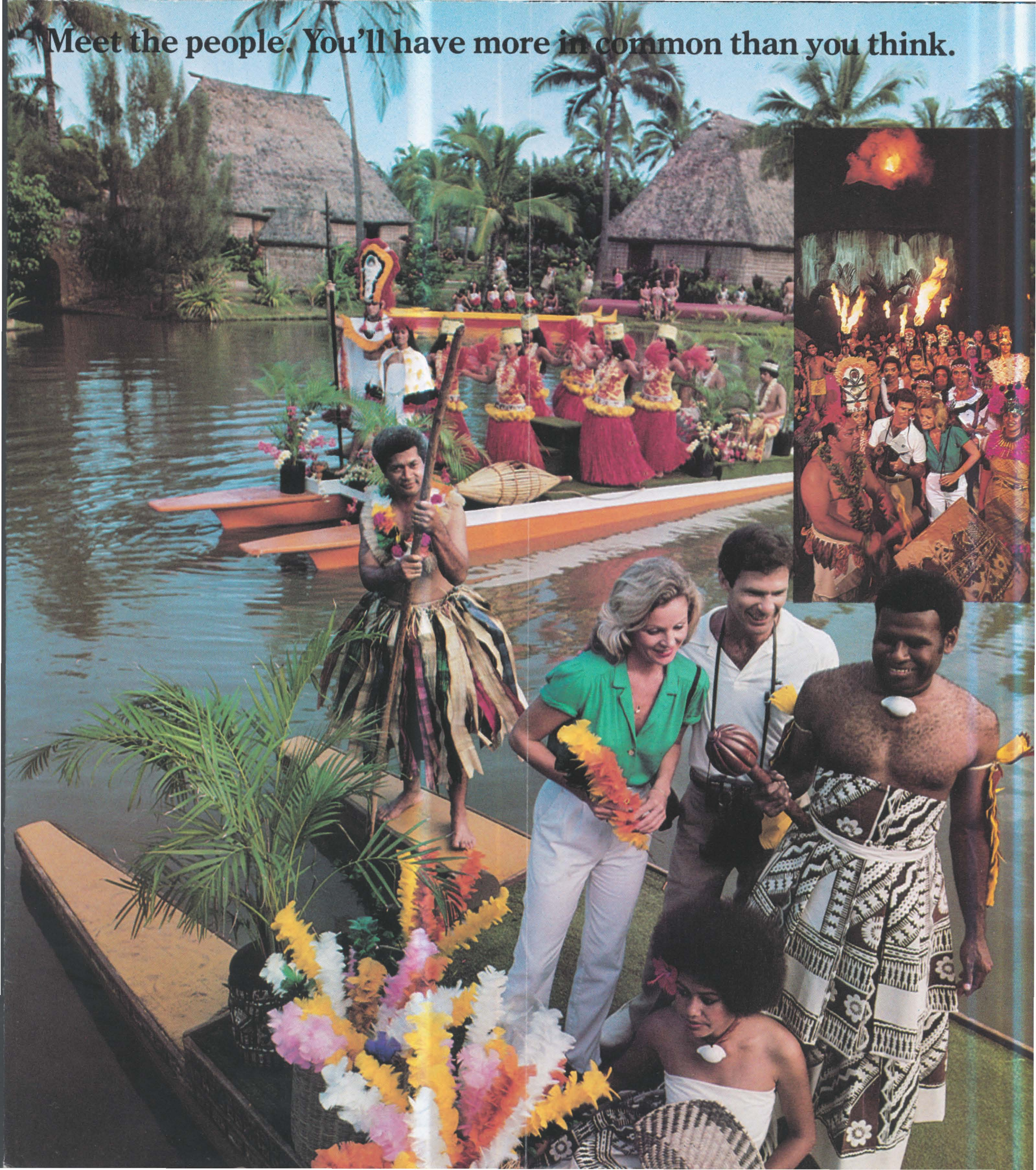
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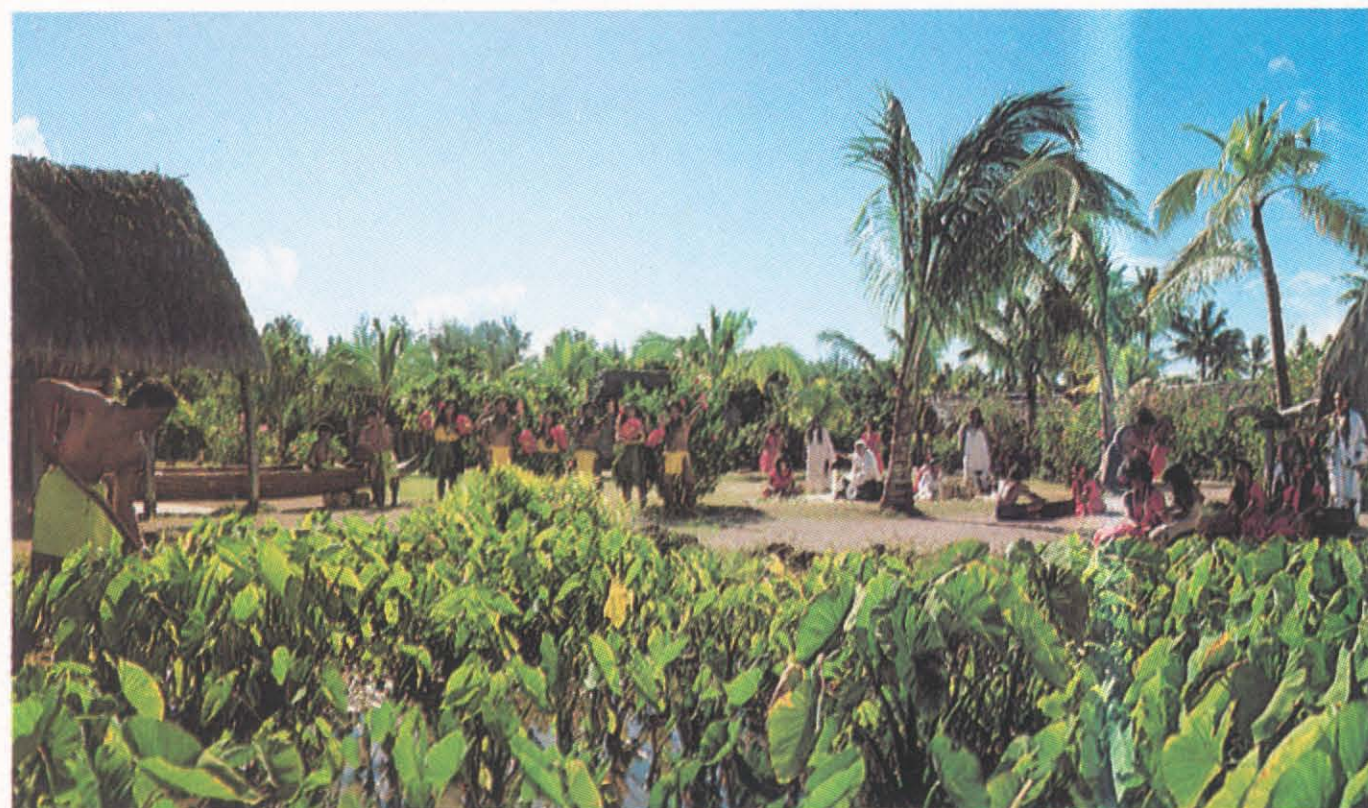
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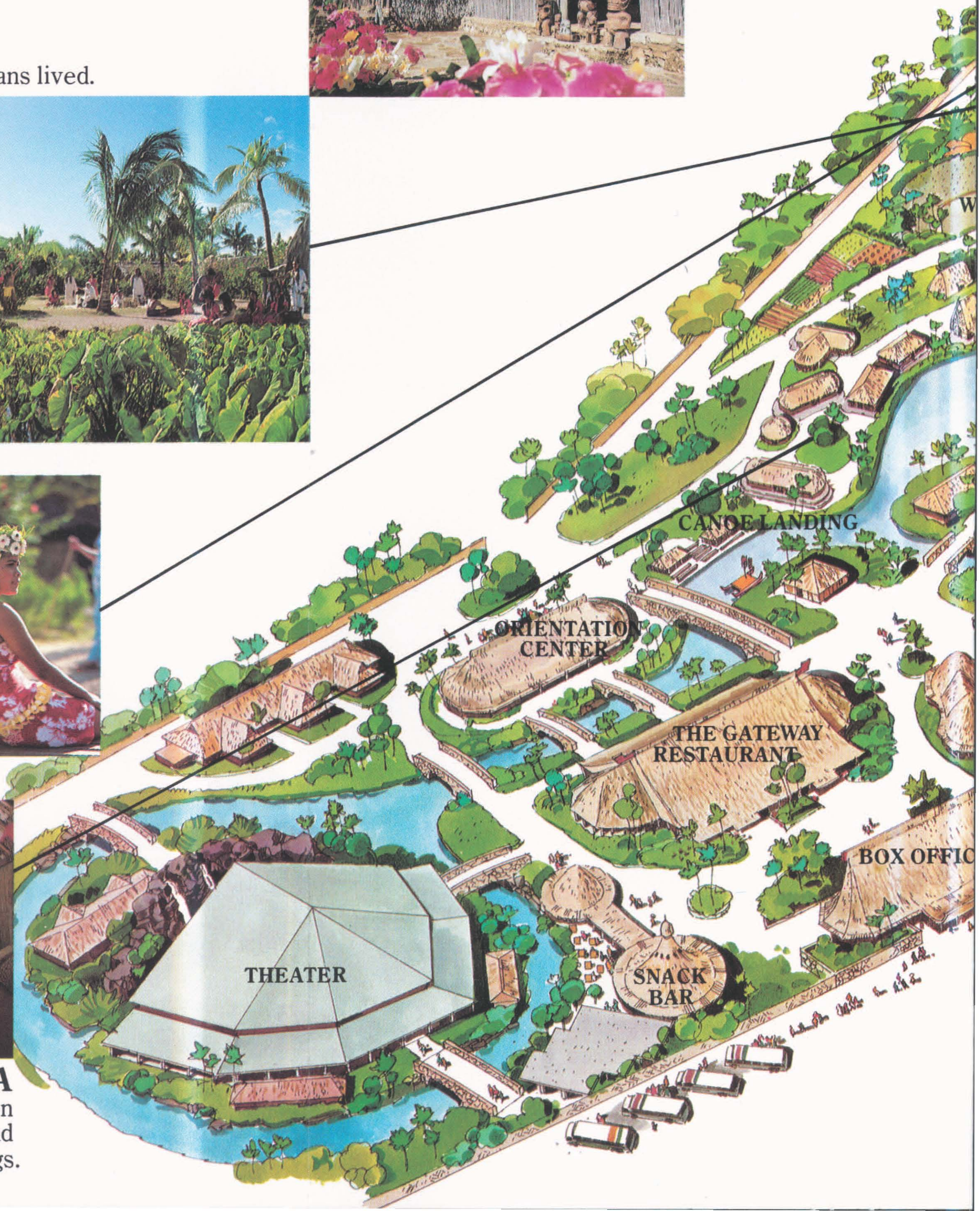
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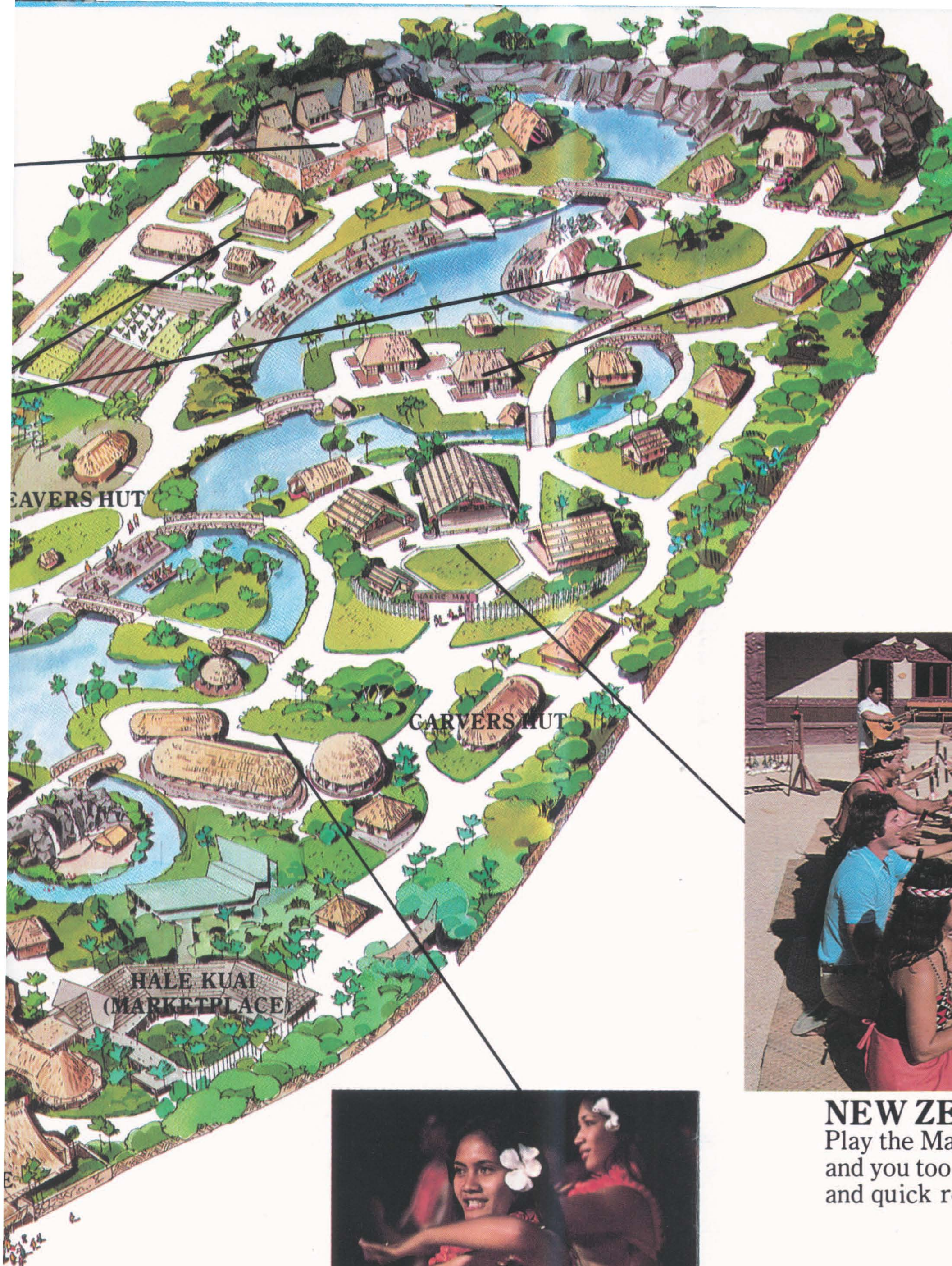
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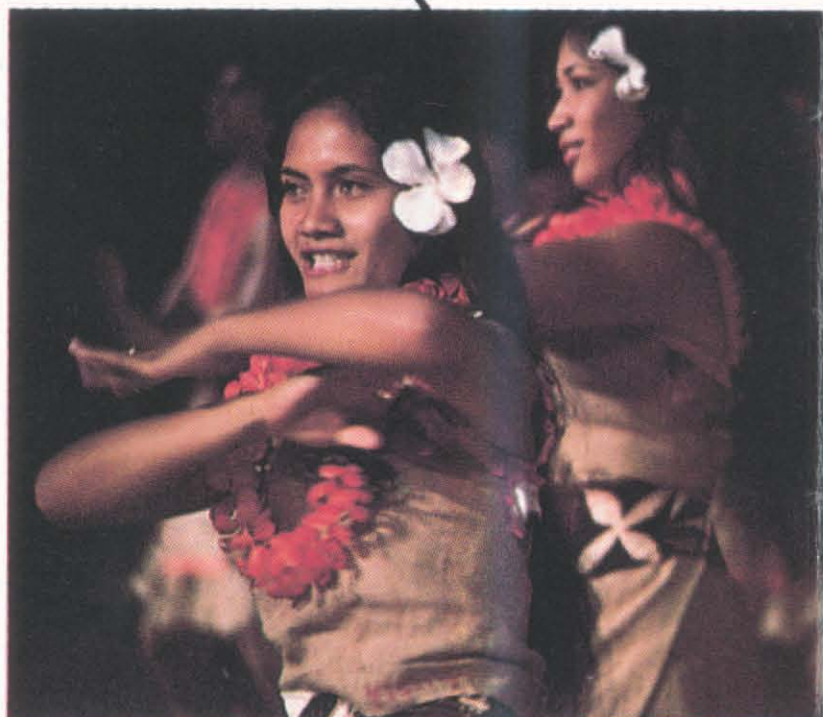
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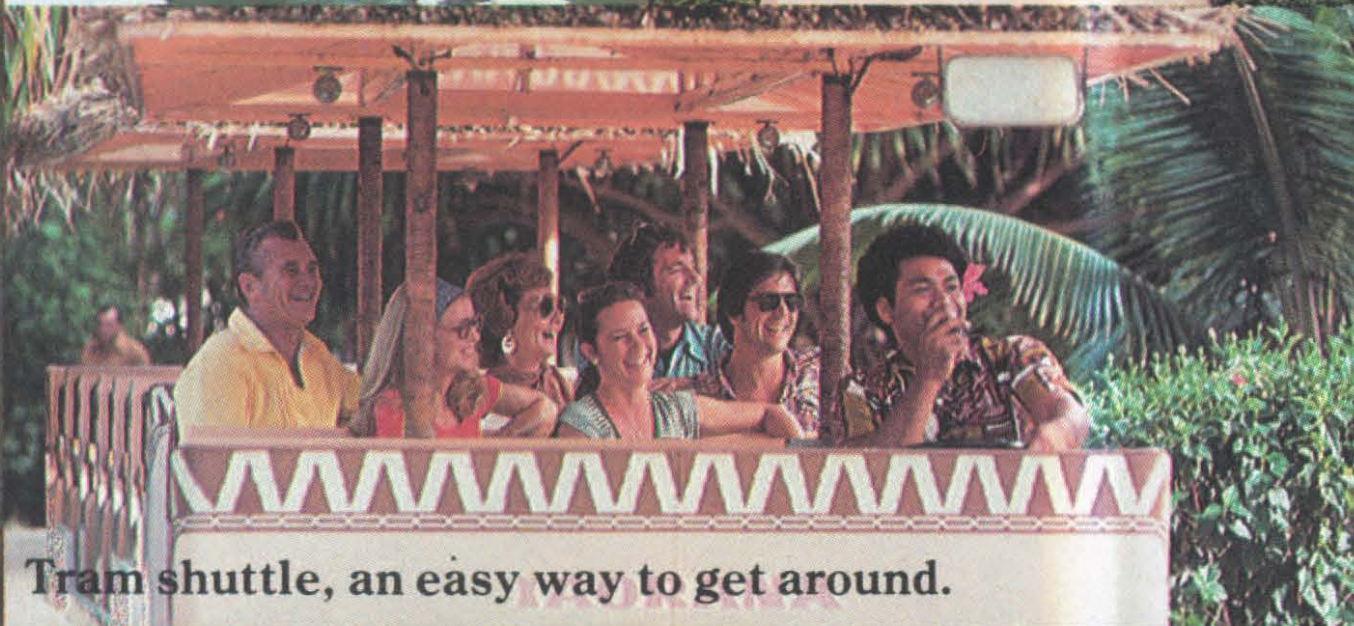
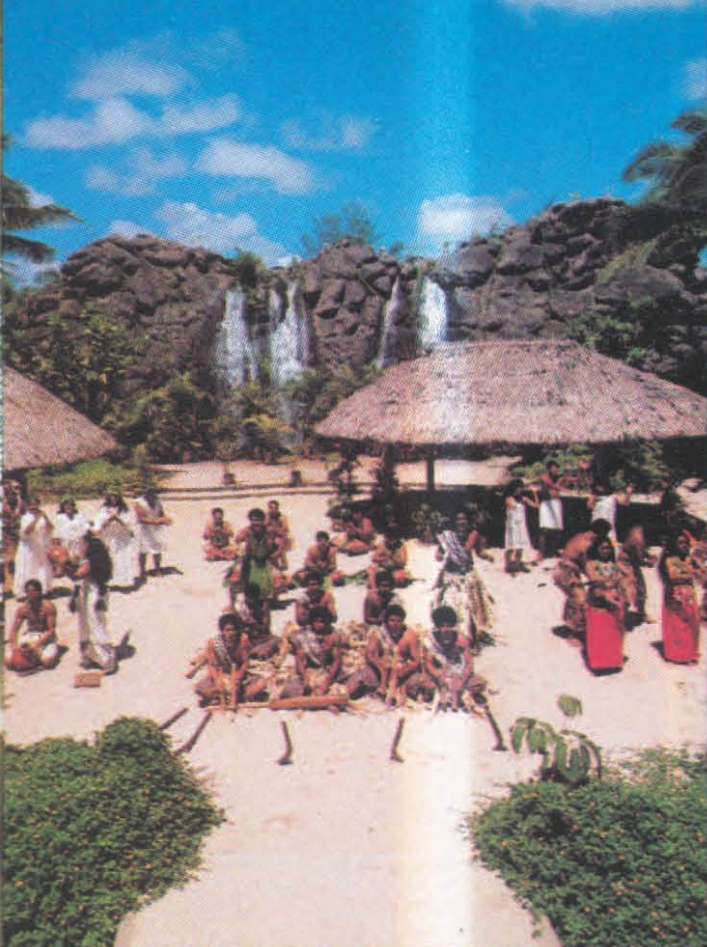




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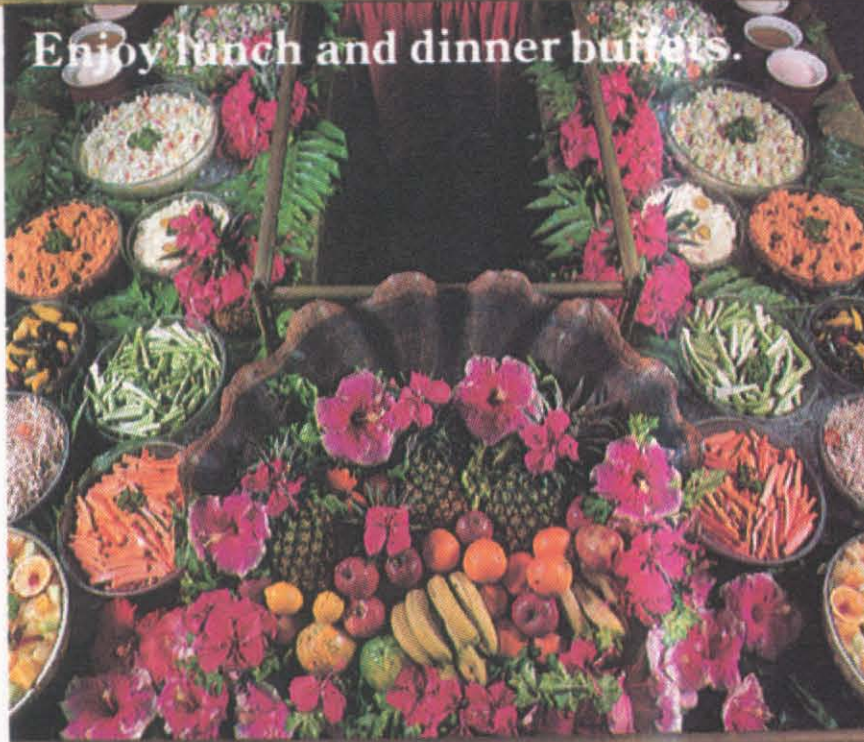
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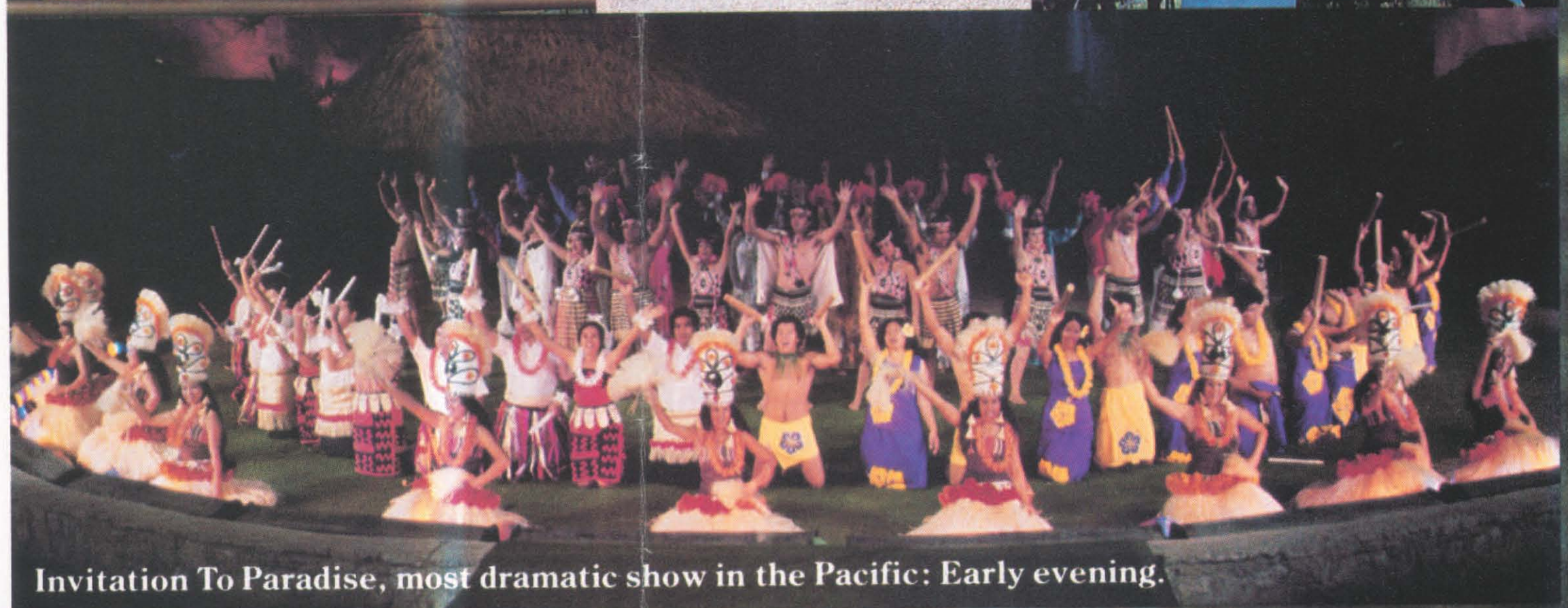
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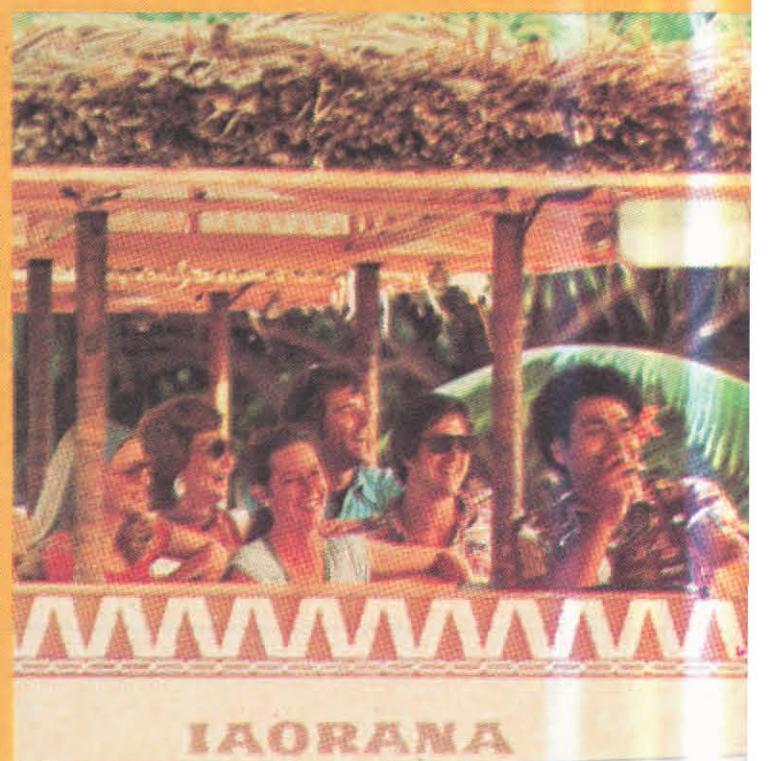
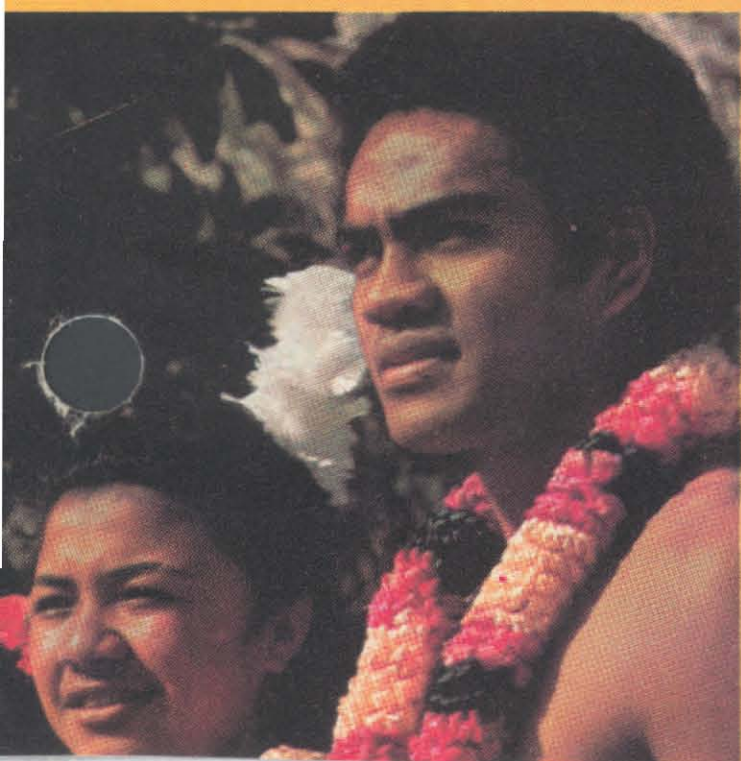
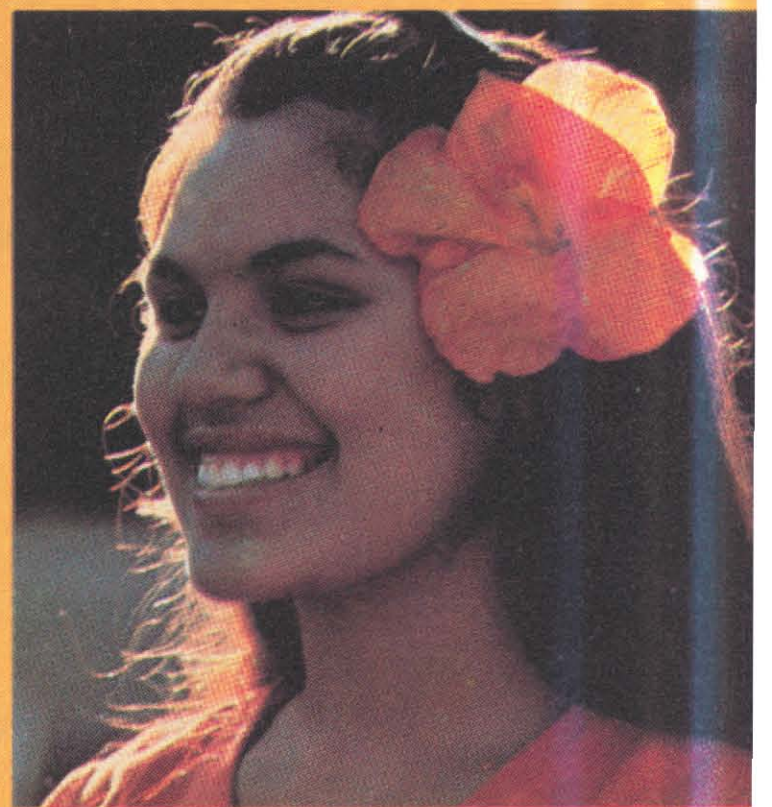
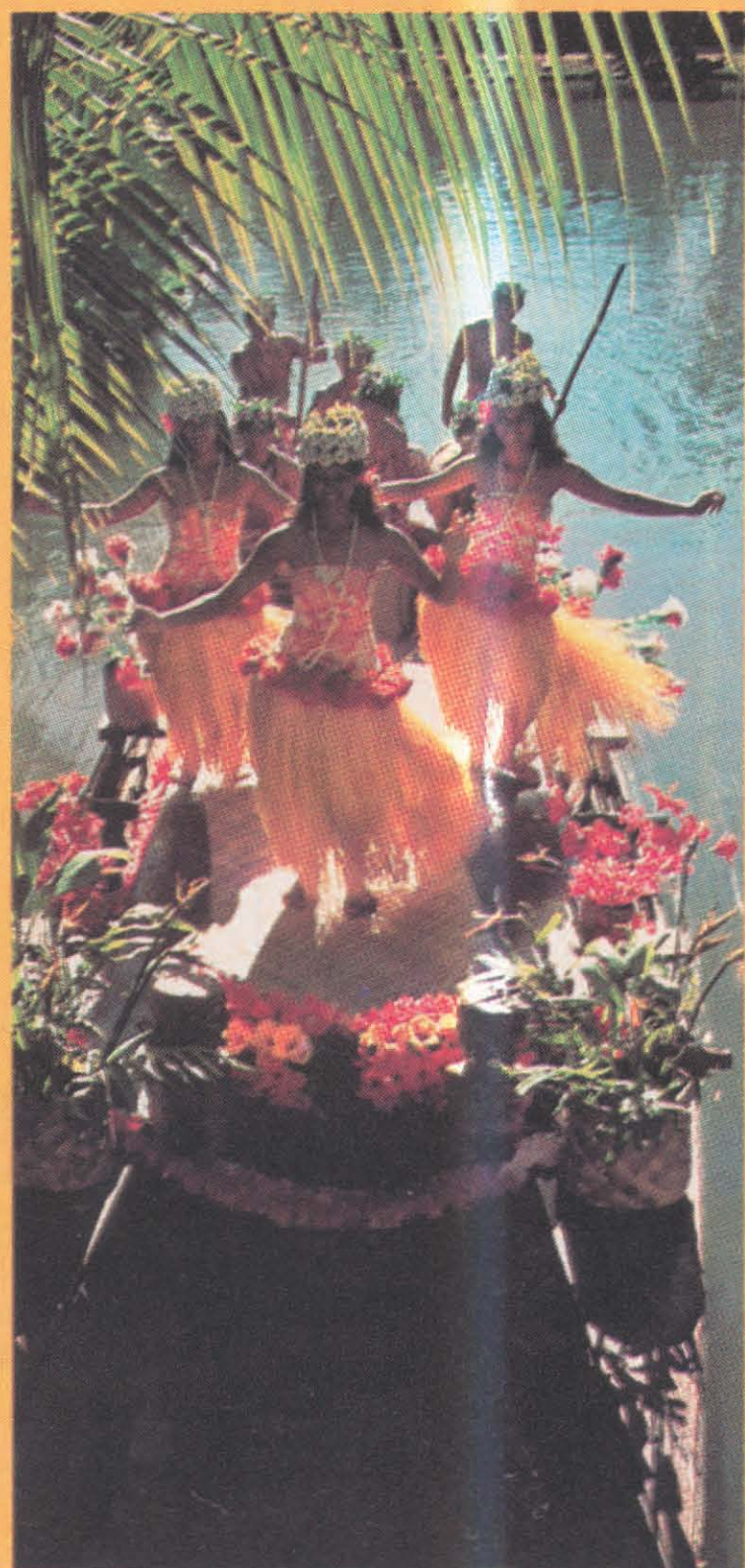
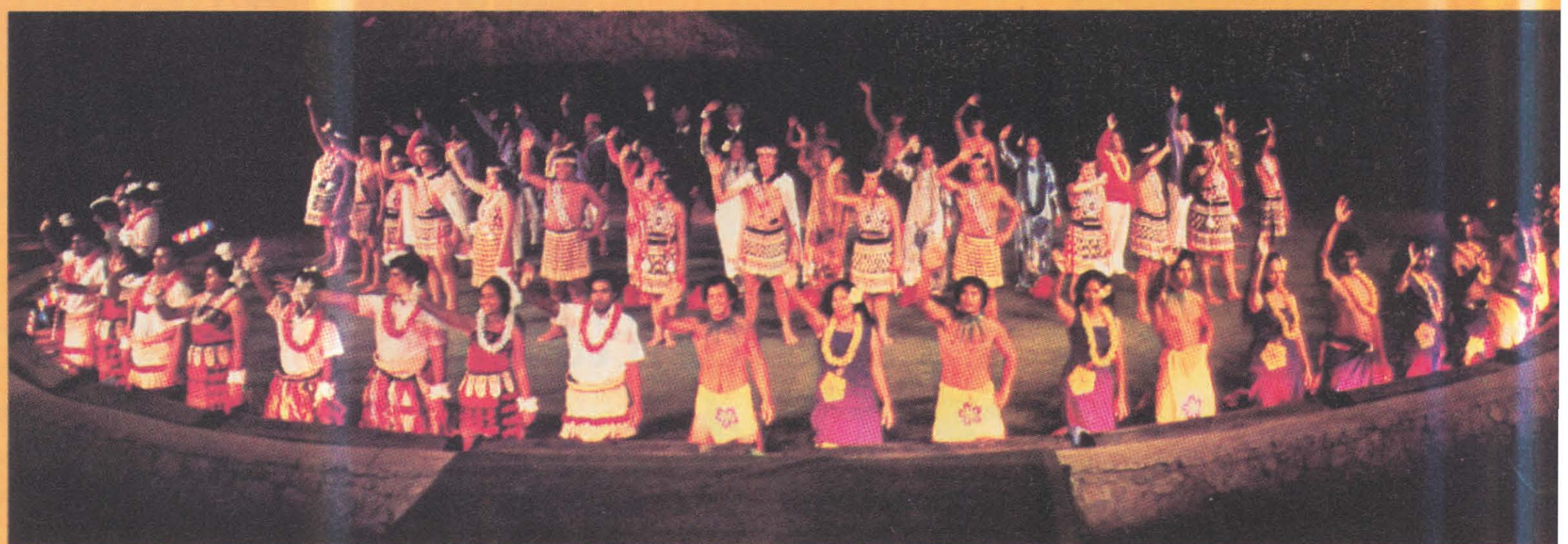
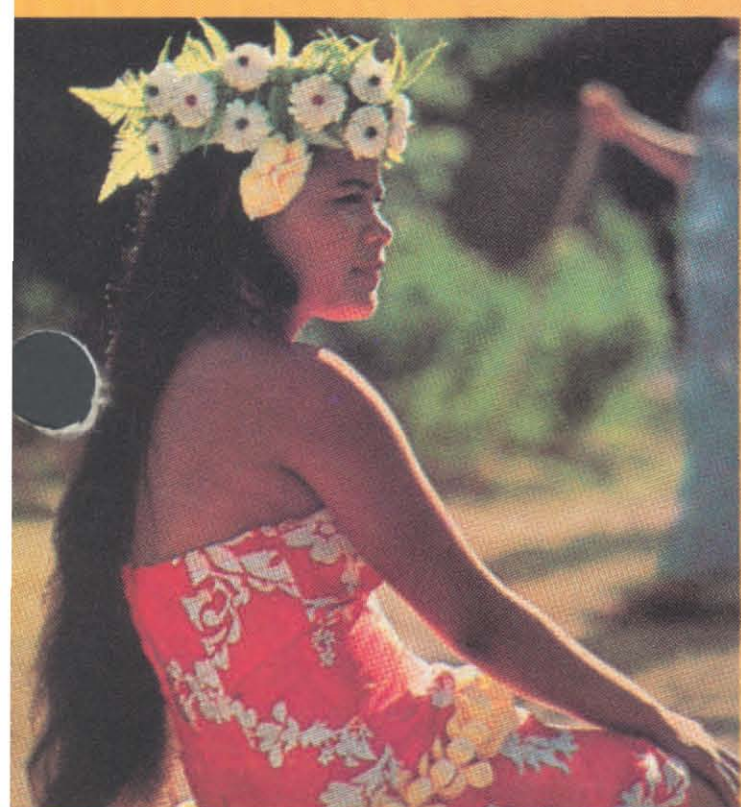
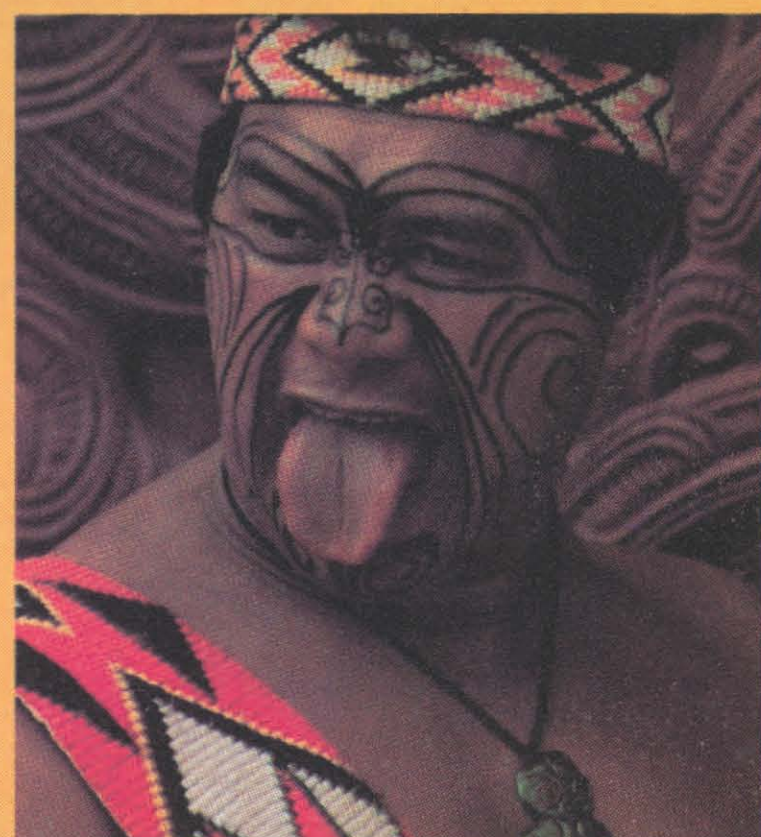
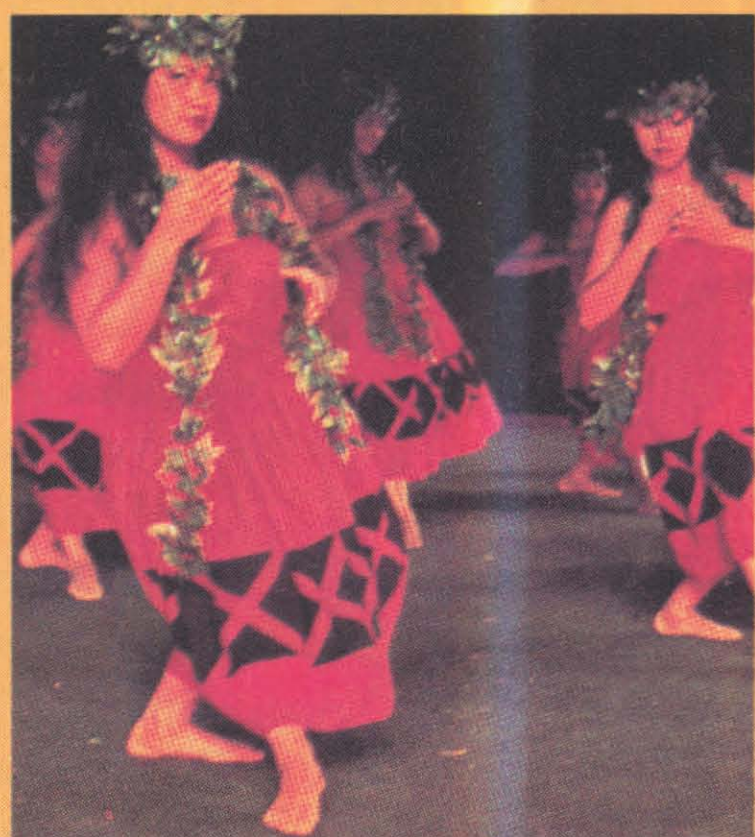
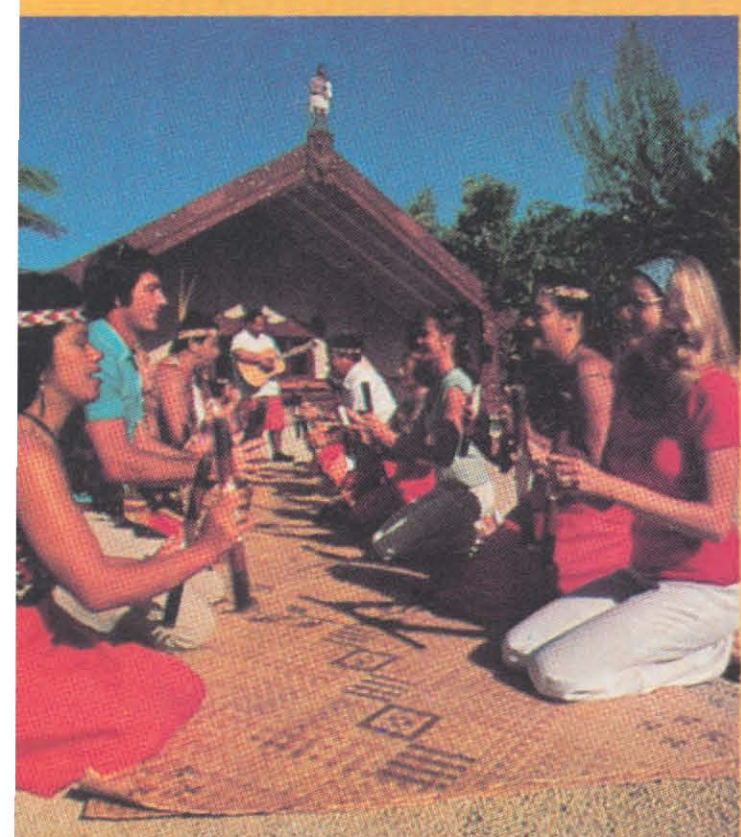
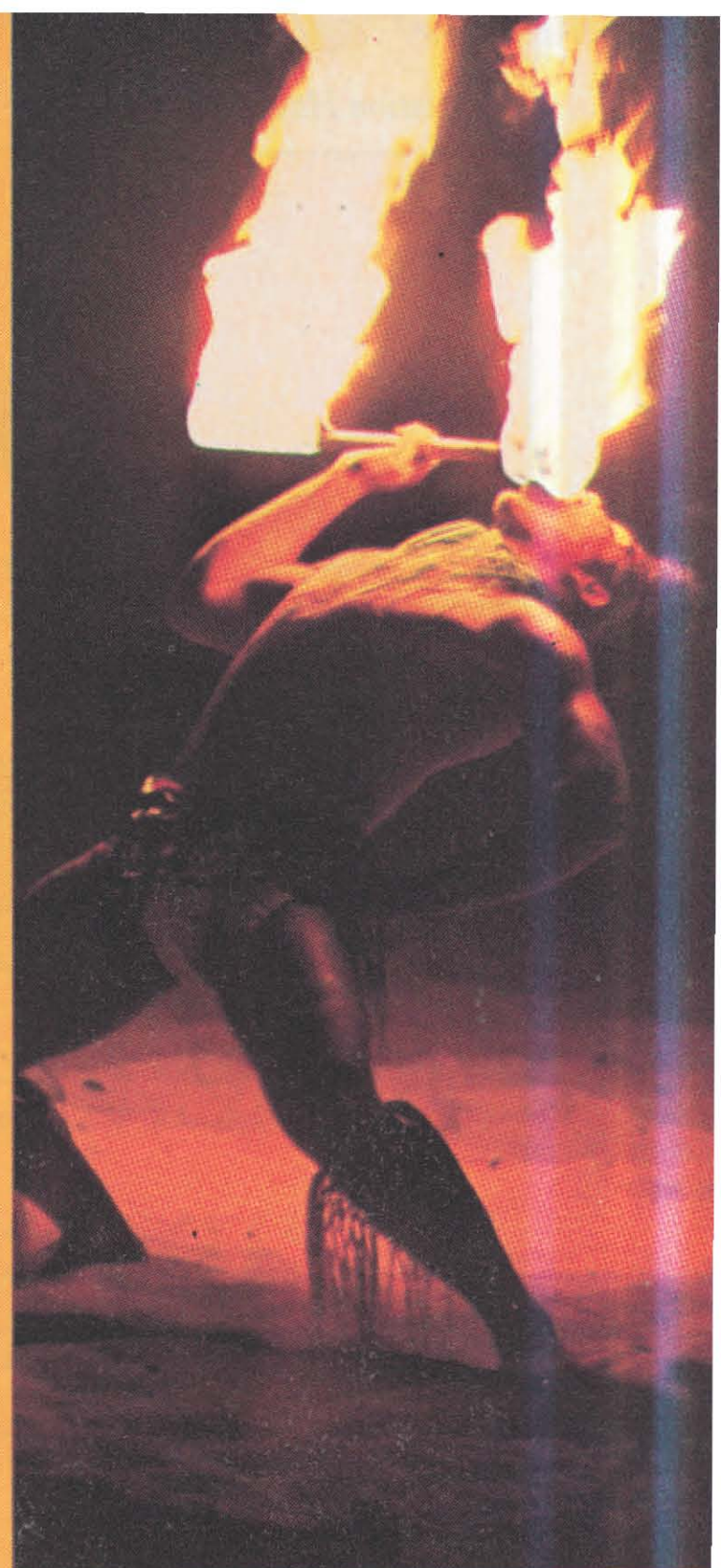
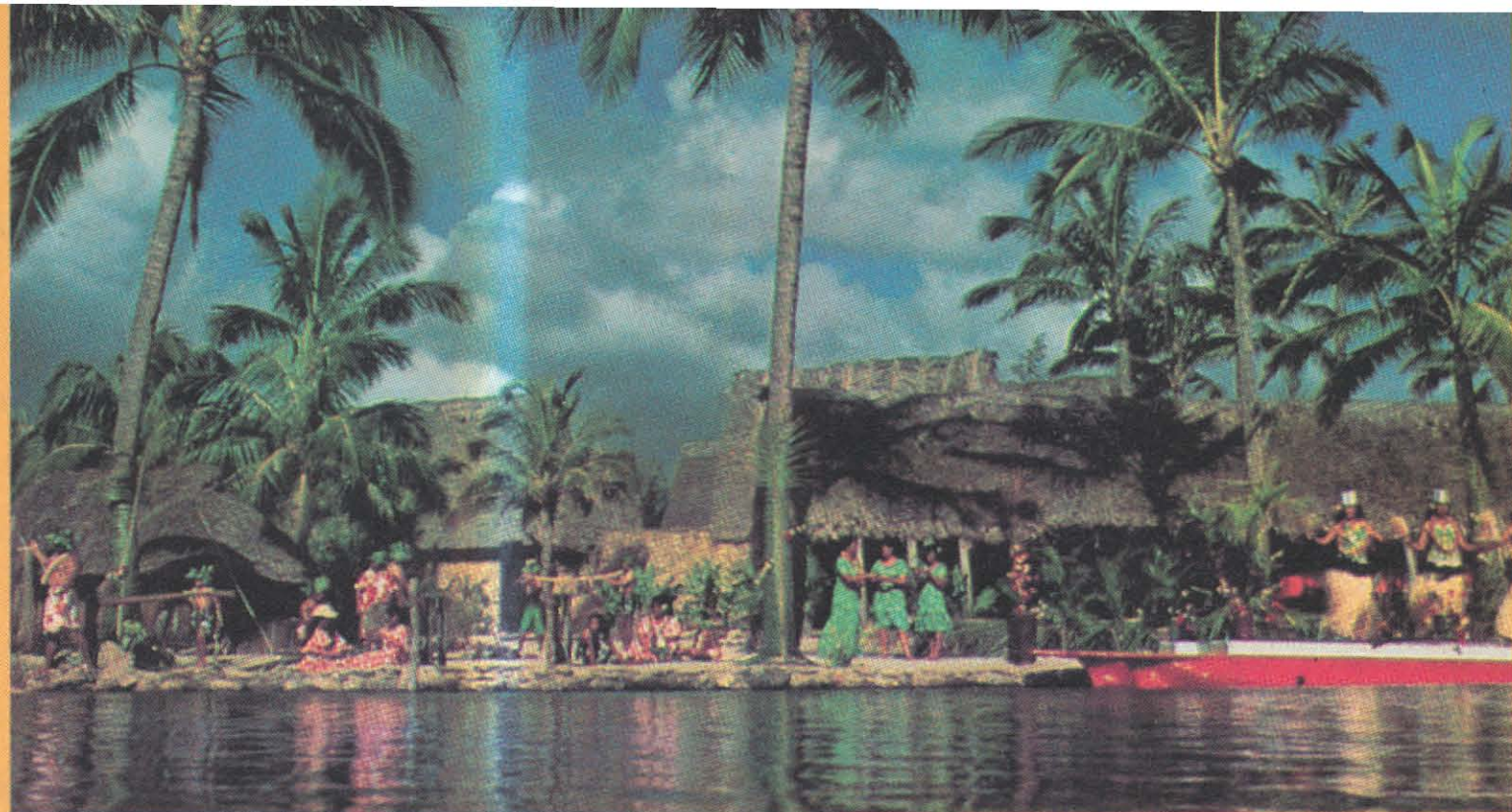
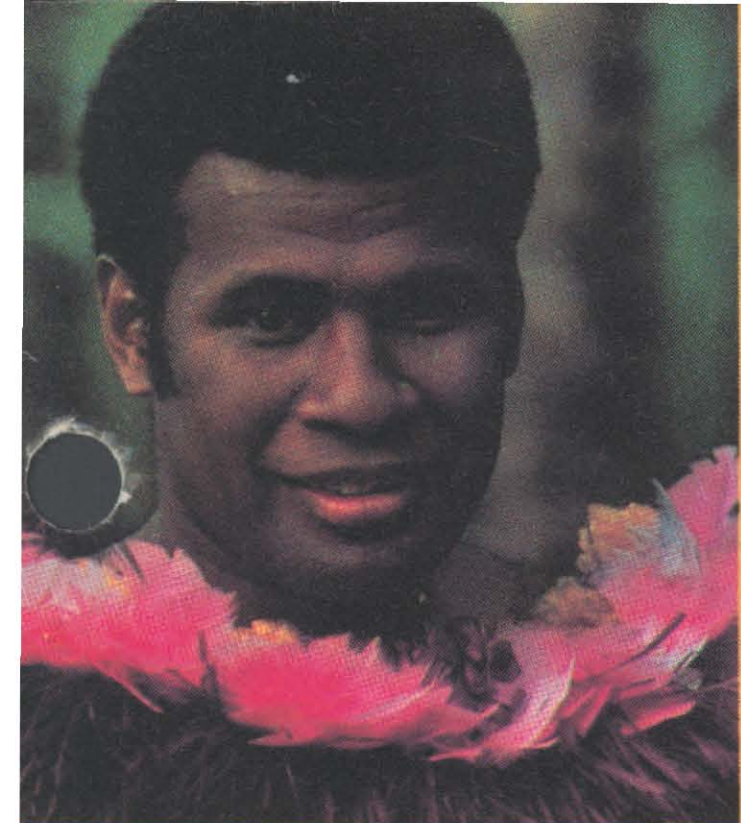


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CHARLES SCHULTZ, continued from page 19

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